

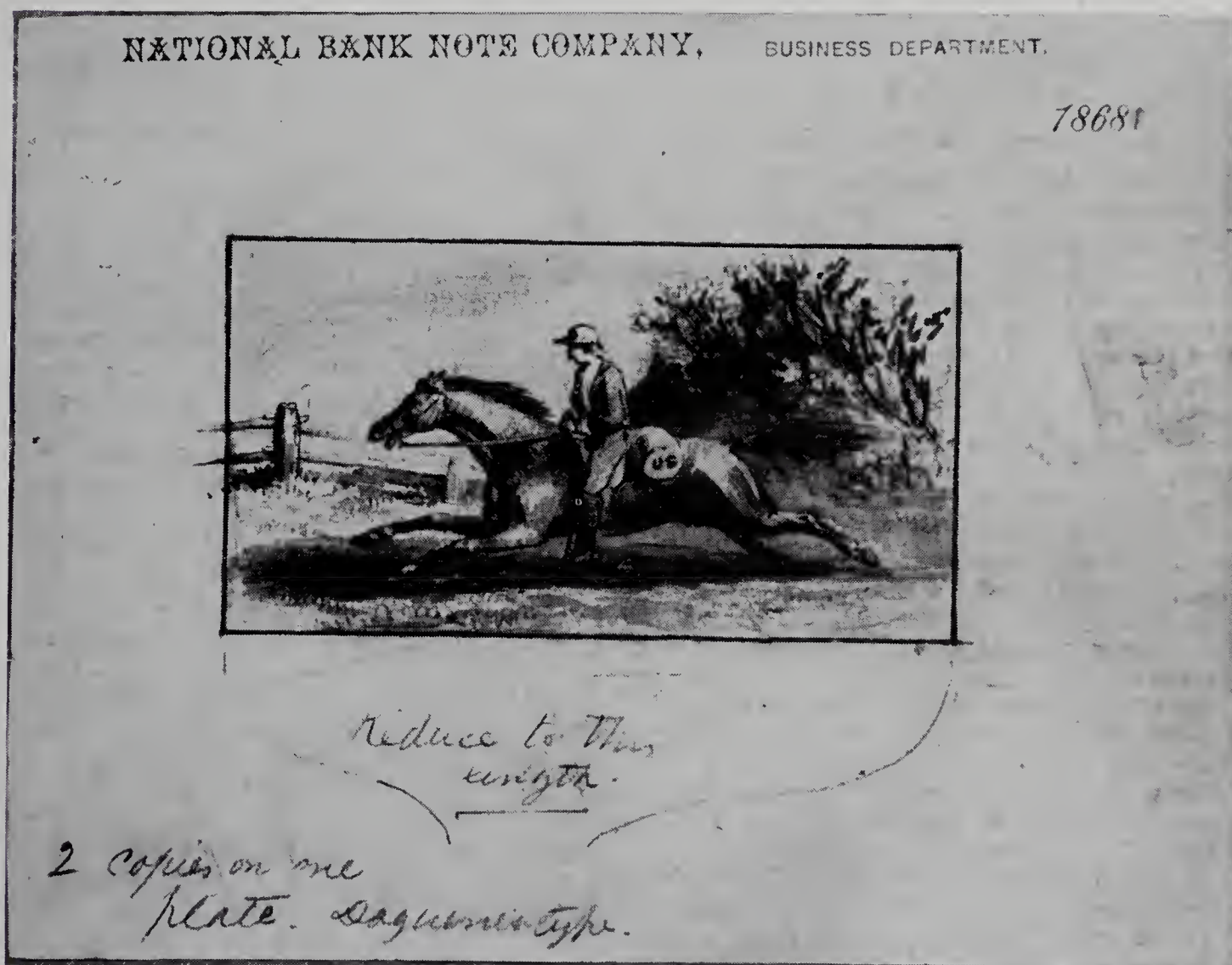
April 1955

Vol. 12 No. 2

Whole No. 46

The Essay-Proof Journal

Devoted to the Historical Background of Stamps



Post Rider from P. O. D. Great Seal—Reversed

See Page 68

Official Journal of the Essay-Proof Society

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Brazer Has Proofs & Essays to Please



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U. S. ESSAYS AND PROOFS

IT'S LATER THAN YOU THINK!
Only a Year to Prepare for the
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The Essay Proof Journal

Vol. 12, No. 2

April, 1955

Whole No. 46

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U. S. 1869 Designs Changed 1870

By Clarence W. Brazer, D.Sc.

Popularity of the 1869 stamps was more or less according to political alignment of the critics. Proposals were received July 22, 1868 from four bidders, each having submitted essays therewith. These were referred to a committee selected "to examine and report on the relative merits of specimens of postage stamps, which have been submitted with proposals, under an advertisement of this [P. O.] department of June 22, 1868." The committee reported July 28, 1868 "the bid of the NATIONAL BANK NOTE COMPANY is the most advantageous for the public service, taking into account both the price and the style of the work, and the novelty and good taste of the designs furnished."⁽¹⁾

Three bidders asked 25c per thousand and the American B. N. Co. 25½c. George T. Jones bid included "three or more colors", and that of Butler & Carpenter was for "self cancelling stamps", decalcomanias, and indelible cancellations on engraved stamps. These two bidders also named lower prices for other processes, the former 18c, and the latter 17c for stamps similar to those then in use (1867 issue).⁽¹⁾

During the following three months the two low bidders, and the National Bank Note Co. submitted much evidence in checking many essays⁽²⁾ supporting their proposals. "The Postmaster General rejected all bids except those of the National Bank Note Co. although several were at much lower rates."⁽¹⁾ Then the public and philatelic press took political sides for and against the small designs essayed by the National Bank Note Co.

On October 3, 1868, P. M. G. Alex W. Randall ordered acceptance of the bid of the National Bank Note Co. George T. Jones and Butler & Carpenter each protested the award. The presidential election was then in full swing, and in early November the opposition party elected President U. S. Grant. The stamp contract was executed December 12, 1868. On December 14, 1868 a Resolution of the House of Congress directed an investigation of the postage stamp contract and all the proposals and correspondence was made public on January 7, 1869. President Grant took office March 4, 1869 and appointed Gen. John A. Creswell as Postmaster General. His annual report for 1870 stated his objections to the small stamps.

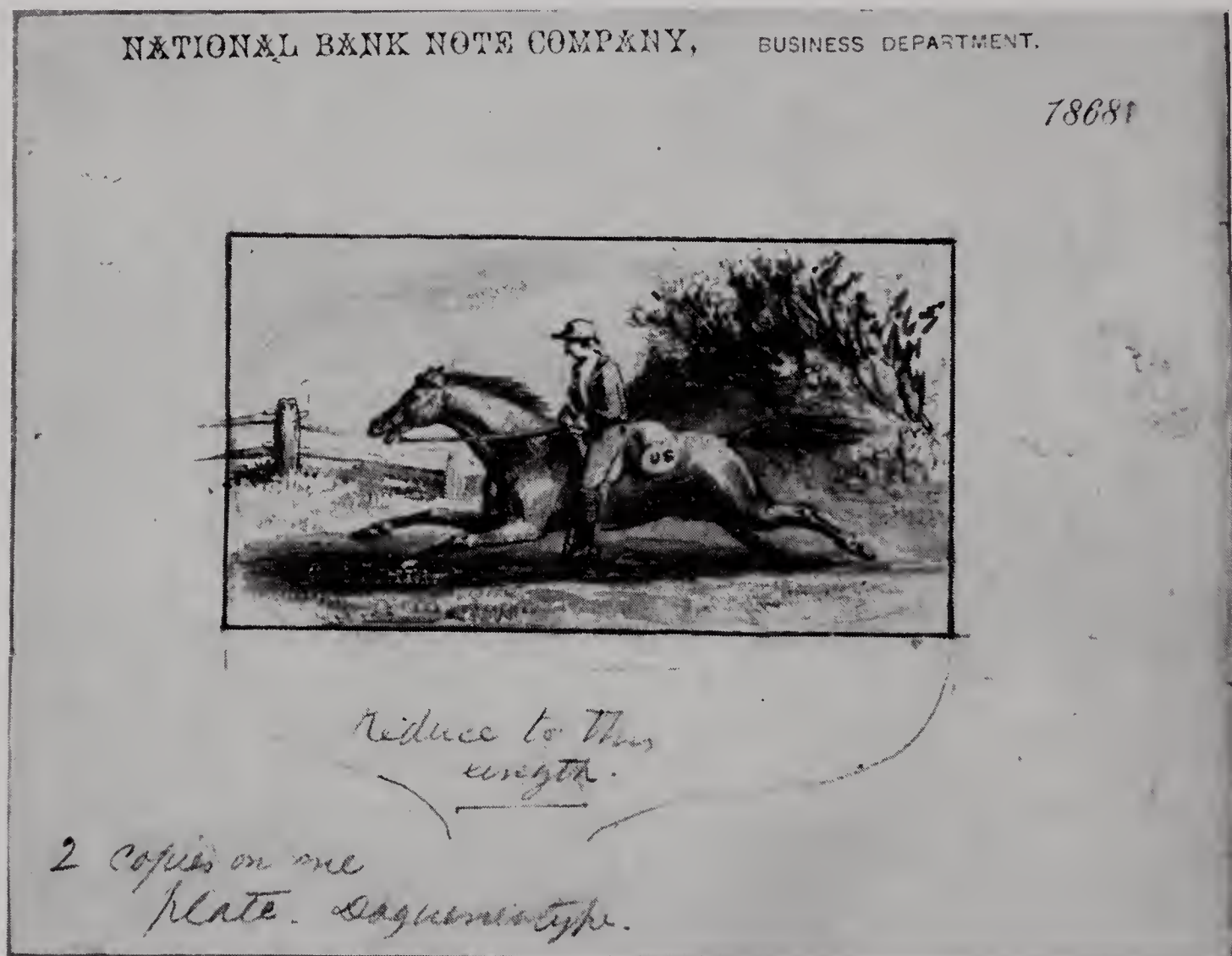
This report about stamps was being prepared October 29, 1869. The 1869 stamps had begun use on March 27. On August 31, 1869, Third Asst. P. M. G. Terrell wrote the National Bank Note Co. that the P. M. G. having returned to Washington, he was "anxious to come to some conclusion respecting the proposed change in the designs of postage stamps."⁽¹⁾ On November 2, 1869 the unframed head designs of the "bust series" 1c to 10c were essayed⁽²⁾, (sculptured busts) so named by N. B. N. Co. The plaster busts from which these stamps were engraved, or at least some of them, are now in the Cooper Union Museum, at Eighth Street and the Bowery, New York City where the National Bank Note Co. was then located. A photograph of their engraving room made at that time clearly shows these plaster busts.

(1) Quotations are from Post Office Department official documents.

(2) See "Essays for U. S. Adhesive Stamps," pp. 67 to 106, by this author.

U. S. 1869 Two Cents Vignette

By Clarence W. Brazer, D.Sc.



Boutrelle Photo

113E-Daa. Essay Drawing for Vignette.

Post Rider from P. O. D. Great Seal—Reversed.

The original 1868 drawing used by the National Bank Note Co. for the vignette of the 1869 2 cents stamp is now in the collection of John C. Juhring, E. P. S. 449, who has kindly sent the photograph from which this illustration was reduced. The original paper on which this crayon and wash drawing was made measures about 143x111mm and has printed on it "National Bank Note Company N. Y., Business Department./1868". The size of the vignette drawing is about 85x45mm with a pencil notation "Reduce to this/length." and a line drawn below is about 15mm long, which is just the length of the vignette engraved for the stamp. There is also a pencil notation "2 Copies on one/plate. Daguerreotype."

This last notation is most valuable as the first definite information known to me that the process of photographic reduction of larger designs for stamps was by use of Daguerreotypes as early as 1868. It is probable that at that early date, or possibly earlier, engravers traced the outlines of the image of the film on the daguerreotype with an etching needle, filled them with red wax and transferred the outlines to the face of the wax covered steel die. This method of reducing and transferring was some years later changed to ferrotype, or sheet iron "tintype", and used by the American Bank Note Co. up to their last issue of 1893 Columbian stamps as may be seen by the illustrations in the "Catalog of U. S. Essays for Adhesive Stamps, 1941." by this author.

There has been much guessing and speculation published that this vignette illustrated a Pony Express Rider. However the animal is too large in proportion to the rider and looks more like a horse than a pony. The mail sack behind the saddle is clearly lettered "U.S."

A similar post rider going east is used as the 35mm vignette of the 58mm diameter great seal of the "Post Office Department/United States of America." which was applied to official contracts, etc. in the Postmaster General's office. It would be interesting to know the date this post rider was first used as the indicia of the U. S. Post Office Department. A post rider was used on a Postmaster's Appointment signed by William T. Barry, P.M.G. from March 9, 1829 to April 30, 1833 under Presidents J. Q. Adams and Andrew Jackson. In any event there can be no doubt that the vignette for the 1869 2 cents stamp is a reproduction from the P.O.D. great seal probably used on contracts then held by the National Bank Note Co.

Process of Engraving and Printing Stamps, Bonds, Bank Notes, Etc.

From *American Bond Detector*, 1869.

For illustrations see "The Fine Art of Line Engraving" by Clarence W. Brazier, in JOURNALS No. 7 & 8.

Preparation for Die Engraving

When an engraver takes in hand a subject, either a Vignette or Portrait, he has it reduced by the [Daguerreotype] camera to the proper size he wishes to engrave it; he then makes a tracing of the same by placing over the reduction or drawing a piece of gelatine; he then traces an outline of the subject with a fine etching tool, slightly scratching the gelatine. After the tracing is complete, he fills the lines of the same with red chalk, and then selects a piece of properly prepared steel, of the required size and thickness, and lays upon the polished surface an etching ground, composed of asphaltum, burgundy-pitch and beeswax, which is applied by rubbing and dabbing over the heated die until it lays smooth over the surface of the steel. He then smokes the same over a jet of gas, or a wax taper, until the surface is quite black. After the die cools it is ready for receiving the tracing, which is placed upon the die reversed, and submitted to the pressure of the roller press. The gelatine is then removed and the outline, as traced in red, will be observed on the ground.

Etching and Engraving

The engraver then proceeds with his etching needle or point, and etches the water or landscape, outlining the figures, etc.; this is done by scratching the surface of the steel through the wax composition or ground. After the etching is completed, a border of beeswax and pitch is closed around the etching, and a solution of nitric acid and water, or other acids used for corroding steel, is poured on the die. The acid attacks the steel through the etched lines, or where the metal is exposed by the removal of the ground with the point. After the action of a few minutes with the acid, the same is removed, and if the biting is of the required depth for the lighter work, the same is stopped out with a varnish composed of asphaltum and turpentine; and for the parts to be made darker the process is renewed until the required depth of line is obtained, when the wax composition

is removed by turpentine, and the work is finished with the graver, which is employed exclusively for cutting in the drapery and flesh and all the small details.

The principal tools or instruments used by the engraver are the scraper, burnisher, etching point, eye-glass, square and lozenge gravers, the ruling machine for ruling parallel lines for water, sky, and uniform tints, and the geometrical lathe. The ruling machine carries a diamond point, which cuts through the etching ground with great delicacy and evenness of tint. After the die is thus finished it is proofed, and is then ready for the hardening process.

Hardening and Transferring

The hardening or recarbonization of the die is effected by enclosing the same in a small crucible or iron box, a trifle larger than the size of the die to be hardened with the interstices filled with animal carbon made of ivory-black or bone, and then heating the whole to a white heat, proportionate to the character of the steel, after which the die is withdrawn from the fire and plunged into cold water. This carbonization or tempering renders the die ready for the Transfer Process. For this purpose a soft roller, of about two and a half inches in diameter, of decarbonized [soft] steel, is placed upon the die and then submitted to a strong pressure of the Transfer Press, with a forward and backward motion so as to force the soft steel of the roll into the engraved lines of the subject on the die so that the impression of the engraving is seen upon the roll in relief. The roll or cylinder is then hardened in its turn and used in the same manner upon the surface of a decarbonized [soft] steel plate. The result is a perfect copy of the original die, showing the finest touch of the engraver. Thus from a single engraving an infinity of transfers can be made, and can be readily repeated, in a perfect manner, with but little extra cost after the first expense of the original engraving. This art is peculiarly adapted to [stamps] Bank Notes, Bonds, Checks, etc.; as by a series of rolls composed of vignettes, scroll work and lettering, they can be used in making several copies on one plate, or series of plates, with perfect identity. The plates thus made are then cleaned by scraping and burnishing away any uneven surface thrown up by the great pressure of the roll, and are ready for the roller printing press.

Printing

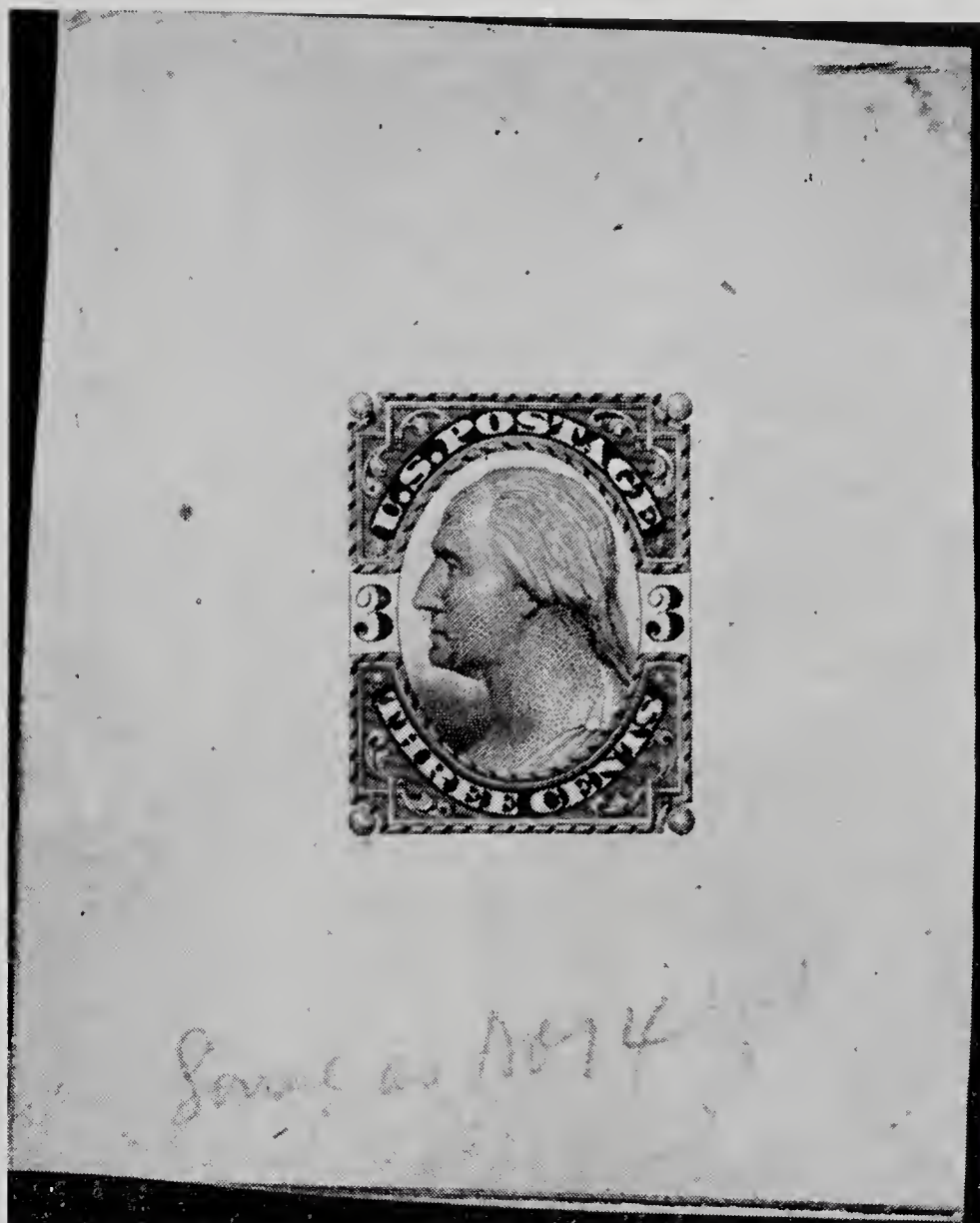
The printing process is as follows: the plate being duly rolled in with ink made of linseed oil and Frankfort black, the surplus ink is then carefully removed, only charging with ink the engraved lines of the plate; here the printer must use some precaution and have some appreciation of the work in hand. He can considerably vary the relative shade or the component parts, and can control the general tone and shades of the Vignette and heads by carefully keeping the lines and shades clear in his management of wiping the plate. Thus with skilful hands, the printer is made to cooperate with the engraver in producing a good effect from the work. The plate is then laid upon the plank of the press and a sheet of moist paper is laid upon its face, and the same is drawn with a strong engraved lines of the plate.

Addenda to Essays for U.S. Adhesive Postage Stamps

By Clarence W. Brazer, D.Sc.

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(Continued from Journal No. 45, page 50.)

**184E-Bb.**

With diagonal lines in corner backgrounds.

- 1 h/0 m. deep red
- 1 i/0 deep red
- 1 j/0 v. deep red
- 3 i/0 deep o-red
- 39 l/1 dim v. dark b-green
- 39 m/1 dim dusky b-green
- 47 m/1 dim dusky g-b-blue
- 72 i/0 deep m. v-r-red

**184E-Cc.**

Vignette With Dark Background.

184E-Ca. 3 Cents.

Designed by Augustine L. Helm.

Size of design 20x25mm.

1876. Built up model die essay of engraved frame with blank vignette cut out and re-engraving of the

- head, with lighter hair and a dark background, pasted on under side.
- c. On India paper cut close to frame, 5 i/0 deep o-o-red.

- cc. 1876. Four copies as c. mounted 2.5mm apart as a block of four on stiff white card about 91x101mm.

- 61 m/1 dim dusky v-r-violet (1 known)

186E-A & 187E-A. 6 cents & 7 cents.

Designed by Augustine L. Helm.

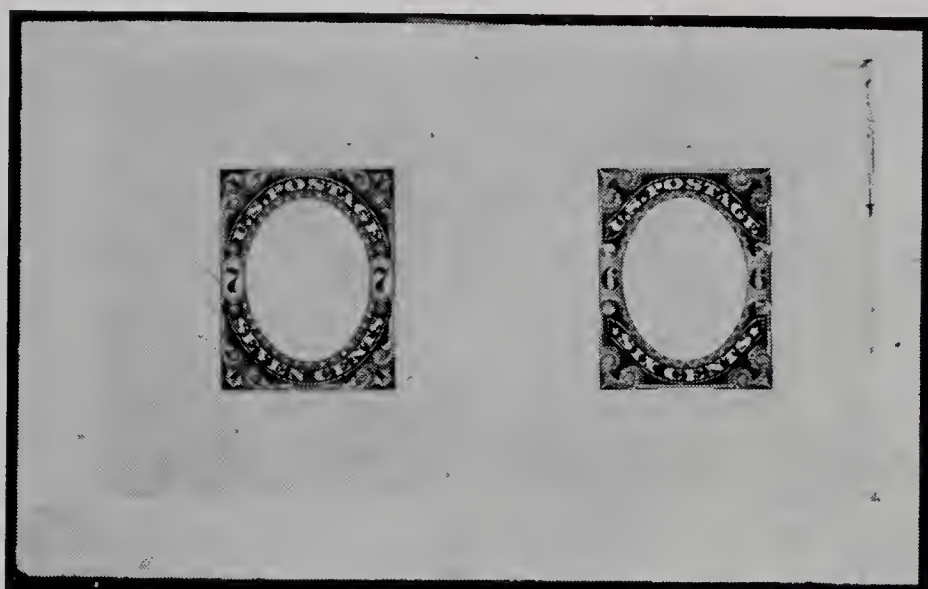
Size of designs 20x26mm.

Size of die sinkage about 89x50mm.

- c. 1903? Die sunk essays of both frames printed thru mats. On white proof paper .005" thick (.004" where die pressed) with faint laid watermark of 8 lines in 10mm and chains 21mm apart, about 112x-68mm.

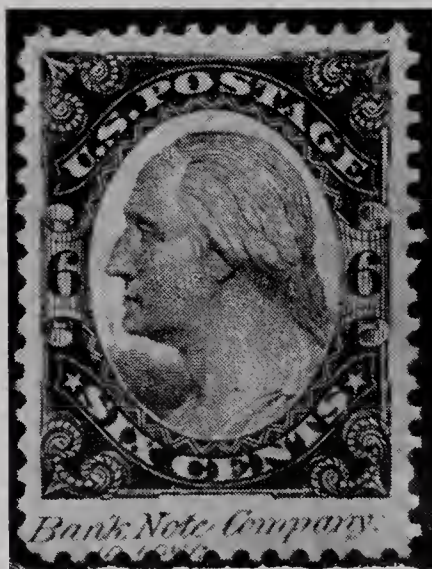
16 colors (10 prints of each?)

- 1 m/2 dull dusky red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 j/0 v. deep y-orange
- 21 m/3 dingy dusky o-y-yellow
- 35 m/0 dusky green



186E-A. & 187E-A.

- 39 m/2 dull dusky b-green
- 49 m/4 dull dusky blue
- 57 k/3 dim dusky v-b-violet
- 49 m/4 smoky dusky blue
- 57 k/3 dingy dark v-b-violet
- 65 k/3 dingy dark r-r-violet
- 71 o/5 slate-black



186E-Ae.

186E-A. 6 Cents.

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

- 11 m/0 dusky orange (brown)
- (4 in 1 sheet. From designer.)

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x185mm.

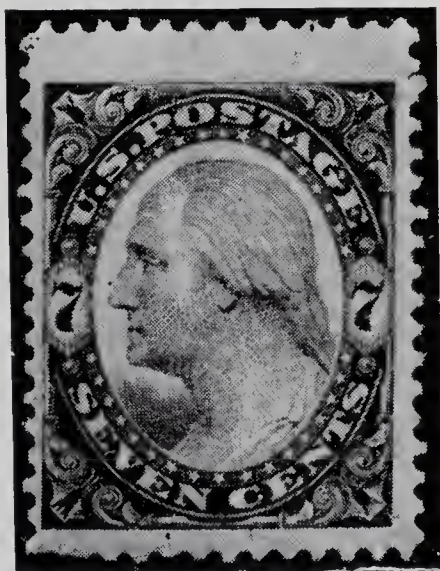
- 9 h/1 dim m. deep o-r-orange
- "Regular" (4 in 1 sheet)
- 15 i/0 deep y-orange (4 in 1 sheet & 4 in 1 pane)

- 49 l/0 v. deep blue (4 in 1 pane)
- 49 m/0 dusky blue (4 in 1 sheet)
- 69 j/2 dull v. deep r-v-red
- "Regular" (4 in 1 sheet)
- 69 k/2 dull dark r-v-red (4 in 1 pane)
- 71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)
- 71 j/2 dull v. deep v-r-red
- "Regular" (4 in 1 sheet)
- 72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet & 4 in 1 pane)

e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.

- 5 i/0 deep o-o-red (4)
- 7 i/0 deep r-orange (4)
- 7 j/0 v. deep r-orange (8 in 2 panes)
- 7 i/1 dim deep r-orange (4)
- 7 m/1 dim dusky r-orange (4)
- 9 i/0 deep o-r-orange (4 in 1 sheet)
- 9 j/0 v. deep o-r-orange (4 in 1 pane)
- 9 k/0 dark o-r-orange (4 in 1 pane)
- 9 k/1 dim dark o-r-orange (4)
- 9 m/1 dim dusky o-r-orange (4 in 1 pane)
- 9 n/0 v. dusky o-r-orange (4)
- 11 i/0 deep orange "Regular" (4 in 1 pane)
- 11 j/0 v. deep orange (4 in 1 pane)
- 11 m/0 dim dusky orange (4 in 1 pane)
- 13 m/1 dim dusky o-y-orange (4 in 1 pane)
- 31 k/2 dull dark y-green (4)
- 31 m/1 dim dusky y-green (4 in 1 pane)

- 33 k/1 dim dark g-y-green (4)
- 33 k/1 dim dark g-y-green (4)
- 39 k/2 dull dark b-green (4)
- 39 m/1 dim dusky b-green
"Regular" (4 in 1 sheet & 4 in
1 pane)
- 39 m/2 dull dusky b-green (4)
- 49 k/2 dull dark blue (8 in 2
panes)
- 49 m/0 dusky blue (3 good in 1
sheet)
- 49 n/1 dim v. dusky blue (4 in
1 pane)
- 50 m/1 dim dusky m. blue (4)
- 55 k/2 dull dark b-violet (4)
- 57 k/2 dull dark v-b-violet (4)
- 59 m/1 dim dusky violet (4 in 1
sheet)
- 61 m/1 dim dusky v-r-violet (8
in 2 panes)
- 65 i/3 dingy deep r-r-violet (8
in 2 panes)
- 65 k/2 dull dark r-r-violet (4)
- 65 l/2 dull v. dark r-r-violet (4)
- 69 j/2 dull v. deep r-v-red (4 in
1 sheet)
- 69 k/0 dark r-v-red (4 in 1
sheet)
- 69 k/2 dull dark r-v-red (4 in 1
pane)
- 71 j/2 dull v. deep v-r-red (4 in
1 sheet)
- 72 k/2 dull dark m. v-r-red
"Regular" (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet)



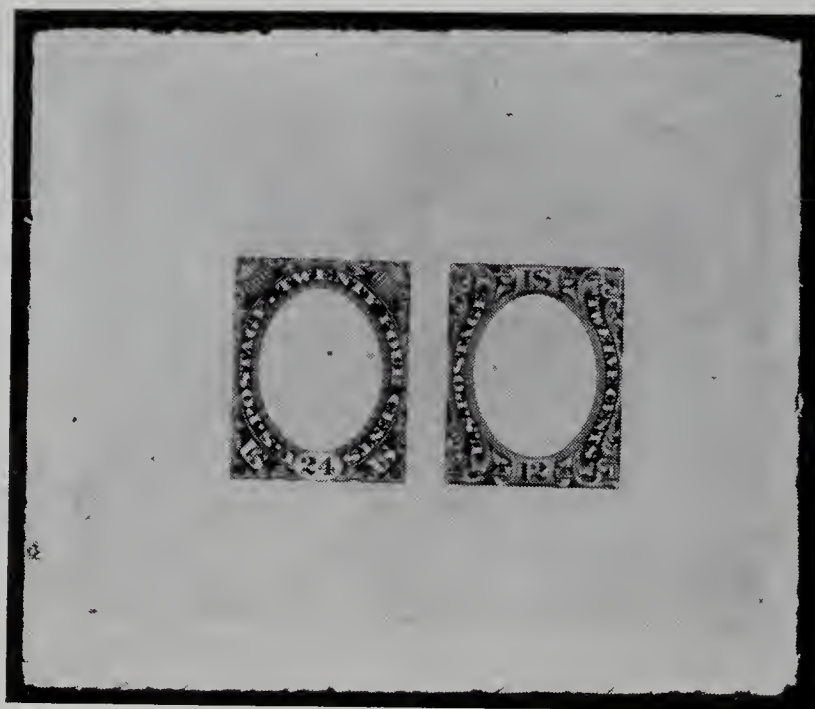
186aE-Ad.

186aE-A. 7 Cents.

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

- 1 i/0 deep red (1)
- 7 h/0 m. deep r-orange (1)
- 11 m/0 dusky orange (4 in 1
sheet. From designer.)
- 17 m/0 dusky y-o-orange (1)
- 35 k/0 dark green (1)
- 39 k/1 dim dark b-green (1)
- 49 l/0 v. deep blue (1)

- 69 i/1 dim deep r-v-red (1)
- 69 o/5 black (1)
- d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows on 19 g/2 dull v. faint y-o-yellow on semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.
 - 9 h/1 dim m. deep o-r-orange
"Regular" (4 in 1 sheet)
 - 15 i/0 deep y-orange (4 in 1
sheet)
 - 35 j/2 dull v. deep green (4 in 1
pane)
 - 49 m/0 dusky blue (4 in 1 sheet
& 4 in 1 pane)
 - 69 i/1 dim deep r-v-red (4)
 - 69 j/2 dull v. deep r-v-red (3
good in 1 sheet)
 - 71 i/2 dull deep v-r-red (4 in 1
sheet. From designer.)
 - 71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)
 - 72 i/2 dull deep m. v-r-red "Wet
down" (4 in 1 sheet)
 - 69 o/5 black (4 in 1 sheet)
- e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.
 - 5 i/0 deep o-o-red (4)
 - 7 i/0 deep r-orange (4)
 - 7 m/1 dim dusky orange (4)
 - 9 i/0 deep o-r-orange (4 in 1
sheet)
 - 9 k/0 dark o-r-orange (4 in 1
pane)
 - 9 k/1 dim dark o-r-orange (4)
 - 9 m/0 dusky o-r-orange (4 in
1 pane)
 - 39 m/1 dim dusky b-green
"Regular" (4 in 1 sheet & 4 in
1 pane)
 - 49 k/2 dull dark blue (4 in 1
pane)
 - 49 m/0 dusky blue (4 in 1
sheet)
 - 59 m/1 dim dusky violet (4 in 1
sheet)
 - 65 i/3 dingy deep r-r-violet (4)
 - 67 j/2 dull v. deep v-r-red (3 in
1 pane)
 - 69 j/2 dull v. deep r-v-red (4 in
1 sheet)
 - 69 k/0 dark r-v-red (4 in 1
sheet)
 - 69 k/2 dull dark r-v-red (4)
 - 71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)
 - 72 k/2 dull dark m. v. r-red (4
in 1 sheet)
 - 69 o/5 black (4 in 1 sheet)



188aE-A. & 189aE-A.

188aE-A. & 189aE-A. 12 & 24 Cents.

Designed by Augustine L. Helm.

Size of designs 20x25mm.

Size of die sinkage 78 x about 58mm.

- a. 1876. Die essay of both engraved frames 4mm apart. On India paper about 57x35mm die sunk on cards about 75x57mm and off card. (1 or 2 of each color known)

- 1 k/0 dark red
- 7 i/0 deep r-orange
- 11 m/1 dim dusky orange
- 39 m/1 dim dusky b-green
- 47 m/0 dusky g-b-blue

- ca. 1903? Same as a. Printed thru a mat. On semi-glazed opaque proof paper .003" thick 75x58mm.

- 1 j/0 v. deep red (1 known)

- c. 1903? Same as a. Printed thru a mat. On white proof paper .005" thick (.004" where die pressed) with faint laid watermark of 8 lines in 10mm and chains 21mm apart, about 85x75mm.

16 colors (10 prints of each?)

- 1 k/0 dark red
- 1 m/2 dull dusky red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 j/0 v. deep y-orange
- 21 m/3 dingy dusky o-y-yellow
- 35 m/0 dusky green
- 39 m/2 dull dusky b-green
- 49 m/4 smoky dusky blue
- 53 k/1 dim dark v-blue
- 57 k/3 dingy dark v-b-violet
- 65 k/3 dingy dark r-r-violet
- 71 o/5 slate-black



188aE-Ad.

188aE-A. 12 Cents.

- da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

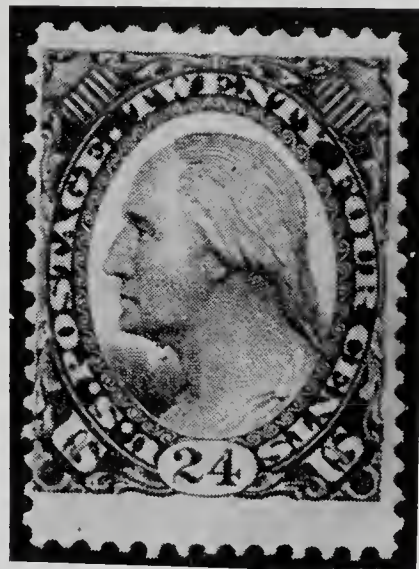
- 11 m/0 dusky orange (4 in 1 sheet known. From designer.)

- d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.

- 9 h/1 dim m. deep o-r-orange "Regular" (4 in 1 sheet)
- 15 i/0 deep y-orange (4 in 1 sheet & 4 in 1 pane)
- 49 l/0 v. dark blue (4 in 1 pane)
- 49 m/0 dusky blue (4 in 1 sheet & 4 in 1 pane)

- 69 j/2 dull v. deep r-v-red
"Regular" (4 in 1 sheet)
- 69 k/2 dull dark r-v-red (4 in 1 pane)
- 71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)
- 71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)
- 72 i/2 dull deep m. v-r-red
"Wet down" (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet & 4 in 1 pane)
- e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.
- 5 i/0 deep o-o-red (4)
- 7 i/0 deep r-orange (4)
- 7 j/0 v. deep r-orange (8 in 2 panes)
- 7 i/1 dim deep r-orange (4)
- 7 m/1 dim dusky r-orange (4)
- 9 i/0 deep o-r-orange (4 in 1 sheet)
- 9 k/0 dark o-r-orange (4 in 1 pane)
- 9 m/1 dim dusky o-r-orange (4 in 1 pane)
- 11 i/0 deep orange "Regular" (4 in 1 pane)
- 11 j/0 v. deep orange (4 in 1 pane)
- 11 m/1 dim dusky orange (4 in 1 pane)
- 13 m/1 dim dusky o-y-orange (4 in 1 pane)
- 31 k/2 dull dark y-green (4)
- 31 m/1 dim dusky y-green (4 in 1 pane)
- 33 k/1 dim dark g-y-green (4)
- 33 m/1 dim dusky g-y-green (4)
- 39 k/2 dull dark b-green (4)
- 39 m/1 dim dusky b-green (4 in 1 sheet & 4 in 1 pane)
- 39 m/2 dull dusky b-green (4)
- 49 k/2 dull dark blue (8 in 1 pane)
- 49 m/0 dusky blue (4 in 1 sheet)
- 49 m/1 dim dusky blue (4 in 1 pane)
- 50 m/1 dim dusky m. blue (4)
- 55 k/2 dull dark b-violet (4)
- 57 k/2 dull dark v-b-violet (4)
- 59 m/1 dim dusky violet "Regular" (4 in 1 sheet)
- 61 m/1 dim dusky v-r-violet (8 in 2 panes)
- 65 i/3 dingy deep r-r-violet (8 in 2 panes)
- 65 k/2 dull dark r-r-violet (4)
- 65 l/2 dull dark v. dark r-r-violet (4 printed)
- 69 j/2 dull v. deep r-v-red (4 in 1 sheet)

- 69 k/0 dark r-v-red (4 in 1 pane)
- 69 m/2 dull dusky r-v-red (4 in 1 pane)
- 71 j/2 dull v. deep v-r-red (4 in 1 sheet)
- 72 k/2 dull dark m. v-r-red (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet)



189aE-Ae.

189aE-A. 24 Cents.

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

11 m/0 dusky orange (brown)
(4 in 1 sheet. From designer.)

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.

9 h/1 dim m. deep o-r-orange
"Regular" (4 in 1 sheet)

15 i/0 deep y-orange (4 in 1 sheet)

35 j/2 dull v. deep green (4 in 1 pane)

49 m/0 dusky blue (4 in 1 sheet)

69 j/2 dull v. deep r-v-red (3 good in 1 sheet)

71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)

71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)

72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)

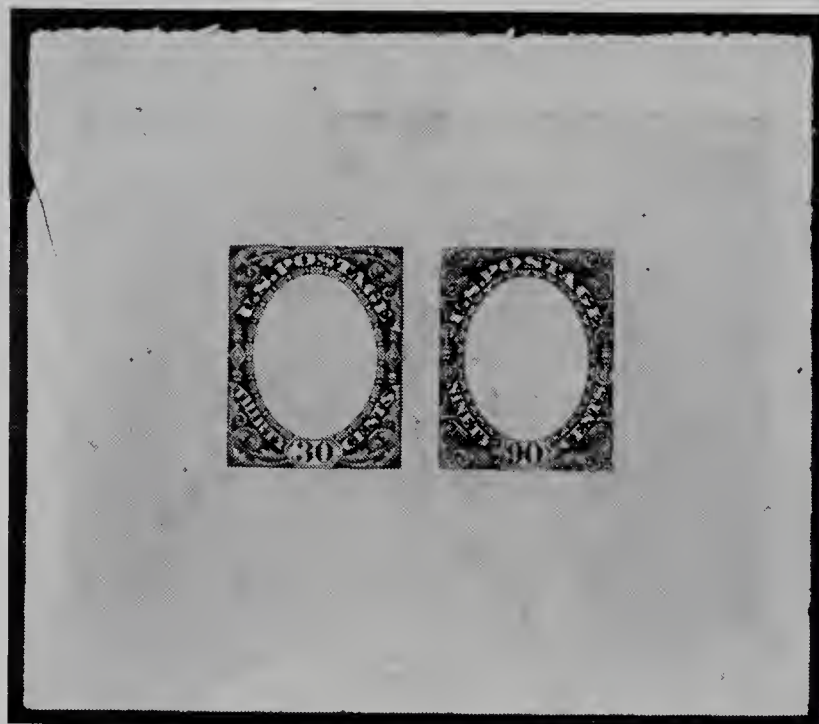
69 o/5 black (4 in 1 sheet)

e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes and carefully perforated.

Full sheets not perforated vertically at right of large pane nor at left of small pane.

- 5 i/0 deep o-o-red (4)
- 7 i/0 deep r-orange (4)
- 7 m/1 dim dusky r-orange (4)
- 9 i/0 deep o-r-orange (4 in 1 sheet)
- 9 k/0 dark o-r-orange (4 in 1 pane)
- 9 k/1 dim dark o-r-orange (4)
- 9 m/0 dusky o-r-orange (4 in 1 pane)
- 39 m/1 dim dusky b-green (4 in 1 sheet & 4 in 1 pane)
- 49 k/2 dull dark blue (4 in 1 pane)

- 49 m/0 dusky blue (4 in 1 sheet)
- 59 m/1 dim dusky violet (4 in 1 sheet)
- 65 i/3 dingy deep r-r-violet (4)
- 67 j/2 dull v. deep v-red (3 in 1 pane)
- 69 j/2 dull v. deep r-v-red (4 in 1 sheet)
- 69 k/0 dark r-v-red (4 in 1 sheet)
- 69 k/2 dull dark r-v-red (4 printed)
- 71 j/2 dull v. deep v-r-red "Regular" (4 in 1 sheet)
- 72 k/2 dull dark m. v-r-red (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet)



190E-A. & 191E-A.

190E-A. & 191E-A. 30 & 90 Cents.

Designed by Augustine L. Helm.

Size of design 20x25mm.

Size of die sinkage 79x63mm.

- a. 1876. Die essay of engraved frames 4mm apart.

On India paper about 57x35mm die sunk on cards about 75x57mm and off card. (1 or 2 of each known)

- 1 k/0 dark red
- 7 i/0 deep r-orange
- 11 m/1 dim dusky orange
- 39 m/1 dim dusky b-green
- 47 m/0 dusky g-b-blue

- b. 1876. Same as a. On semi-glazed opaque white wove paper .550" thick 78x59mm.

- 71 o/5 slate-black (1 known)

- ca. 1903? Same as A. Printed thru a mat. On semi-glazed opaque proof paper .003 thick 78x63mm.

- 17 j/0 v. deep y-y-orange (1 known)

- c. 1903? Same as a. Printed thru a mat. On white proof paper .005" thick (.004" where die pressed) with faint laid watermark of 8 lines in 10mm and chains 21mm apart,

about 87x74mm.

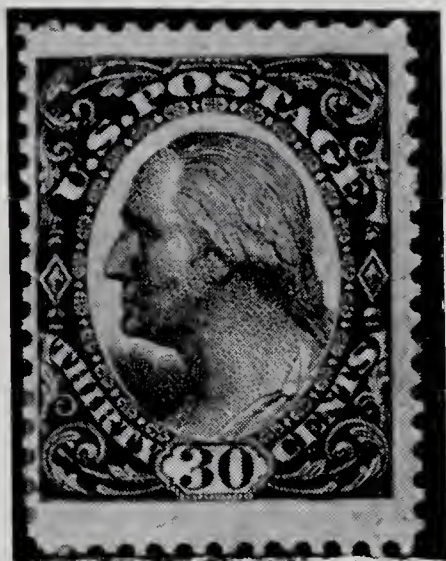
- 15 colors (10 prints of each?)

- 1 m/2 dull dusky red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 i/0 deep y-orange
- 21 m/3 dingy dusky o-y-yellow
- 35 m/0 dusky green
- 39 m/2 dull dusky b-green
- 49 m/4 smoky dusky blue
- 53 k/1 dim dark v-blue
- 57 k/3 dingy dark v-b-violet
- 65 k/3 dingy dark r-r-violet
- 71 o/5 slate-black

190E-A. 30 Cents.

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

- 11 m/0 dusky orange (brown) (4 in 1 sheet known. From designer.)



190E-Ae.

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.

9 h/1 dim m. deep o-r-orange "Regular" (4 in 1 sheet)

15 i/0 deep y-orange (4 in 1 sheet & 4 in 1 pane)

49 l/0 v. dark blue (4 in 1 pane)

49 m/0 dusky blue (4 in 1 sheet & 4 in 1 pane)

69 j/2 dull v. deep r-v-red "Regular" (4 in 1 sheet)

69 k/2 dull dark r-v-red (4 in 1 pane)

71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)

71 j/2 dull v. deep v-r-red "Regular" (4 in 1 sheet)

72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)

69 o/5 black (4 in 1 sheet)

e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.

5 i/0 deep o-o-red (4)

7 i/0 deep r-orange (4)

7 j/0 v. deep r-orange (8 in 2 panes)

7 i/1 dim deep r-orange (4)

7 m/1 dim dusky r-orange (4)

9 i/0 deep o-r-orange (4 in 1 sheet)

9 j/0 v. deep o-r-orange (4 in 1 pane)

9 k/0 dark o-r-orange (4 in 1 pane)

9 k/1 dim dark o-r-orange (4)

9 n/0 v. dusky o-r-orange (4)

9 m/1 dim dusky o-r-orange (4 in 1 pane)

11 i/0 deep orange "Regular" (4 in 1 pane)

11 j/0 v. deep orange (4 in 1 pane)

11 m/1 dim dusky orange (4 in 1 pane)

13 m/1 dim dusky o-y-orange (4 in 1 pane)

31 k/2 dull dark y-green (4)

31 m/1 dim dusky y-green (4 in 1 pane)

33 k/1 dim dark g-y-green (4)

33 m/1 dim dusky g-y-green (4)

39 k/2 dull dark b-green (4)

39 m/1 dim dusky b-green "Regular" (4 in 1 sheet & 4 in 1 pane)

39 m/2 dull dusky b-green (4)

49 k/2 dull dark blue (8 in 2 panes)

49 m/0 dusky blue (4 in 1 sheet)

49 m/1 dim dusky blue (4 in 1 pane)

50 m/1 dim dusky m. blue (4)

55 k/2 dull dark b-violet (4)

57 k/2 dull dark v-b-violet (4)

59 m/1 dim dusky violet (4 in 1 sheet)

61 m/1 dim dusky v-r-violet (8 in 2 panes)

65 i/3 dingy deep r-r-violet (8 in 2 panes)

65 k/2 dull dark r-r-violet (4)

65 l/2 dull v. dark r-r-violet (4)

69 j/2 dull v. deep r-v-red (4 in 1 sheet)

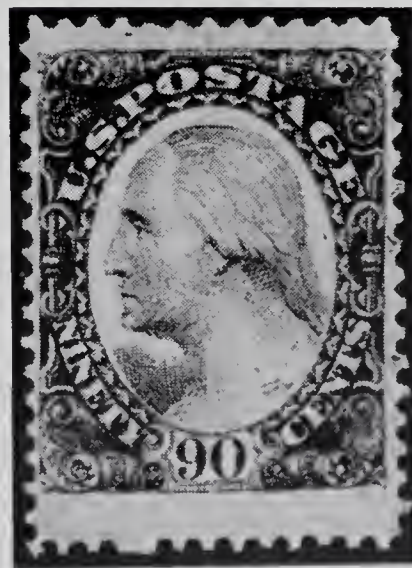
69 k/0 dark r-v-red (4 in 1 sheet)

69 k/2 dull dark r-v-red (4 in 1 pane)

71 j/2 dull v. deep v-r-red "Regular" (4 in 1 sheet)

72 k/2 dull dark m. v-r-red (4 in 1 sheet)

69 o/5 black (4 in 1 sheet)



191E-Ae.

191E-A. 90 Cents.

da. 1876. Imperforate plate essay of complete design lithographed in

horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

11 m/0 dusky orange (brown)
(4 in 1 sheet. From designer.)

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-85mm.

9 h/1 dim m. deep o-r-orange
"Regular" (4 in 1 sheet)

15 i/0 deep y-orange (4 in 1 sheet)

35 j/2 dull v. deep green (4 in 1 pane)

49 m/0 dusky blue (4 in 1 sheet)

69 j/2 dull v. deep r-v-red
"Regular" (4 in 1 sheet)

71 i/2 dull deep v-r-red (4 in 1 sheet. From designer)

71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)

72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)

69 o/5 black (4 in 1 sheet)

e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut

into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.

5 i/0 deep o-o-red (4 printed)

7 m/1 dim dusky r-orange (4)

9 i/0 deep o-r-orange (4 in 1 sheet)

9 k/0 dark o-r-orange (4 in 1 pane)

9 k/1 dim dark o-r-orange (4)

9 m/0 dusky o-r-orange (4 in 1 pane)

11 j/1 dim v. deep orange (4)

11 m/1 dim dusky orange (4)

39 m/1 dim dusky b-green
"Regular" (4 in 1 sheet & 4 in 1 pane)

49 k/2 dull dark blue (4 in 1 pane)

49 m/0 dusky blue (4 in 1 sheet)

59 m/1 dim dusky violet (4 in 1 sheet)

65 i/3 dingy deep r-r-violet (4)

67 j/2 dull v. deep v-red (3 in 1 pane)

69 j/2 dull v. deep r-v-red (4 in 1 sheet)

69 k/0 dark r-v-red (4 in 1 sheet)

71 j/2 dull v. deep v-r-red
"Regular" (4 in 1 sheet)

72 k/2 dull dark m. v-r-red (4 in 1 sheet)

69 o/5 black "Regular" (4 in 1 sheet)

Mueller Catalog of Switzerland and Liechtenstein

A Review

Mueller-Katalog Schweiz/Liechtenstein. Published by Ernst Mueller A. G. Aeschenhof 21, Basel, Switzerland; 248 pp. heavy covers. Price \$1.

The 1955 edition of this popular specialized catalog is now available. Its content is what one expects to find in a specialized catalog except that it fails to give the names of the designers, engravers and printers. Otherwise it is a very complete work well illustrated and in a very convenient size. Included as separate units are two brochures totaling 28 pages which translate Mueller catalog numbers into Scott numbers and vice versa.

Altho printed in German, its Index, Symbols and Terms of Sale are also printed in English and French. The language feature however, should present no serious problem to those whose interest lies within the scope of this very handy volume.—G. W. C.

P. O. D. Display at Centennial Exposition

All of the [1847] subsequent issues are *proof impressions on cardboard* prepared expressly for the occasion. The colors of some are not correct, notably the 3, 5, 24 and 30c. 1851. The colors of the War and Treasury Department Officials differ also from those in circulation.—The adhesive stamps were mounted by the Bank Note Co., the envelopes by a private collector.—*The Philatelic Monthly*, Philadelphia, June 1876. From research notes by C. W. B.

Marcus Wickliffe Baldwin

Bank Note Engraver

By Thomas F. Morris

(Continued from JOURNAL No. 45, page 41.)

Resumption of Work at the Bureau

A few days prior to his departure on his Mediterranean cruise in February, Baldwin had started a portrait of Senator Nixon of Nevada. This was the first work he took up on his return.



William G. McAdoo

Secretary of the Treasury under President Wilson

The first Cabinet officer whose picture he was given to engrave was William Gibbs McAdoo, the new Secretary of the Treasury under President Wilson. He worked steadily on this die for twenty-six days without interruption. Both Director Ralph and Baldwin were particularly anxious to obtain as striking a likeness as possible of the Secretary and arrangements were made for the engraver to call upon McAdoo to compare the portrait impression of the die with the subject and make whatever corrections were necessary. Baldwin records the interview as follows:

July 23, 1913—Die 8342. Went to see the Secy. of Treasury at 3:45. Was received by him quite pleasantly and had a look at his face.

Baldwin spent another four days on the die making such changes as seemed necessary. A proof of the portrait was then sent to McAdoo and it was approximately three months before he expressed himself on the subject. We find that on October 21st Baldwin again visited the Secretary, making this entry in his diary:

Went to call upon the Secy. of the Treasury, Mr. McAdoo, at 3 P. M. Waited in his office over an hour before he was disengaged. Said his family did not like the portrait and wished me to try and improve it which I promised to do.

A few days later a new transfer was made and Baldwin went to work on the new die

and spent about three and a half days incorporating the changes which he considered necessary to meet the criticism of the Secretary's family.

On July 18, 1913, Baldwin began work on Die 8373 of a head of Jefferson for surface printing for the new postal card issued in 1914. The record indicates that his last day's work on the engraving was August 12th, he having spent at different times a total of about five days in cutting the die. In all probability his superior, Mr. Hill, relied upon Baldwin to cut the dies for postal cards because of his superior craftsmanship, and this can be attested to by examination of the die impressions of his work.

John Burke, former Governor of Iowa, was appointed by President Wilson in 1913 as Treasurer of the United States. The name "John Burke" is quite well known to numismatists, principally because of his irresistible passion for signing his name on many pieces of the current issues of U. S. currency, as well as on other pieces of earlier issues presented to him for the same purpose. Burke was interested in the work of the Bureau of Engraving & Printing, especially the division in which the currency of the Government was designed and engraved. Not too long after taking office he was invited by Director Ralph to witness the operation of the different departments. Baldwin makes note of one of his early visits, on August 8th: "U. S. Treasurer Burke called at our room today with Mr. Ralph and [he] introduced me to him."

Another Vacation at Lake George

The hot summer months in Washington gave Baldwin and his cousin Charles Chalmers the urge to get away for a change. A year had passed since he had last visited his cottage at Lake George. The waters and the woods held great charm for both men. So, for the second time in that year Baldwin requested a leave of absence, which was granted. He and his cousin left Washington in late August, stopping, as was his custom, for a few days at Ocean Grove. From there they continued on to the Lake. His mode of travel to and from the foothills of the Adirondacks was always the same, year after year. The night boat trip to Albany was a keen delight; to breakfast in Albany, to take the early morning train trip through to the Lake—and the beautiful twenty mile sail north to Glen Eyrie, were always fascinating experiences.

There is no written word that Baldwin ever fished the waters of the Lake. On his trip to Ocean Grove he would at times accompany others on a fishing expedition to Barnegat Bay, but apparently fresh water fishing held little interest for him. During the period he came to Lake George small mouth bass and lake trout were not too difficult to find, especially with natives of the region to guide him to the proper spots, but evidently



Postmaster General Albert S. Burleson

this form of relaxation had little appeal. The eight days Baldwin and his cousin spent together were enjoyable ones and they returned to Washington to again take up their work of engraving.

Baldwin occupied the balance of the year in executing portraits of Postmaster General Albert S. Burleson, Secretary of Agriculture David F. Houston and Senator Isidor Rayner, who was counsel for Admiral Schley before the Naval Board of Inquiry in 1901.

Forty-Fifth Anniversary as an Engraver

The year 1914 marked the forty-fifth anniversary of Baldwin's entry into the bank note business. This span of years had witnessed few changes in the methods employed by the engraver to produce a piece of line engraving. Vast improvements in nearly all other lines of industry had taken place, but no shorter route had been devised to take the place of the long, arduous hours of cutting. It was still the best and safest method from the standpoint of security of any yet developed.

Baldwin had lived during a period of great expansion in America. The telephone, electric light, radio, moving pictures and the airplane all had their inception during his time, yet the fundamentals of the process of bank note engraving remained the same. It is doubtful that Baldwin would have desired any change from the methods he first learned as an apprentice. In those formative years line engraving was considered by him a challenge and it remained so throughout his life.

The Bureau's activities multiplied throughout 1914. The issuance of the first Federal Reserve Notes, moving the engraving division from the old to the new building, and the advent of the first World War brought added pressure upon all personnel.

Baldwin a few months before had engraved the portrait of Chief Justice Edward D. White; but certain members of his family felt the photograph from which the engraving was made did not do him full justice. We find Baldwin beginning about the middle of January the "second portrait of the Chief Justice from photograph that the family likes better." The work took a little more than a month to complete.

Baldwin was a lover of instrumental music. His interest and study of the cello has previously been mentioned. Washington was then not a music center and its people could not boast of the same wealth of talent which was to be found and heard in the cities farther north. He had a keen appreciation of the work of the great artists of his day. Whenever any of these artists appeared on concert tour he would try to attend a performance. Such was the case when the great trio, Leopold Godowsky, Eugene Ysaye and Jean Gerordy, gave a concert of chamber music at the National Theatre. An engagement with a group of his Y. M. C. A. boys prevented his attending the evening concert, but because of his great desire to hear these musicians in their last tour together he simply left his work in the early afternoon to enjoy their matinee performance.

The work of the Bureau had expanded enormously over the period of a few years, making necessary an enlargement of the personnel to meet the constantly increasing requirements of the Treasury and Post Office Departments. The building erected in 1880 and additional facilities added later were now inadequate and a new building was put up just south of the old location. Director Ralph and the Government architects had given a great deal of thought to the accommodations for the engraving personnel, such as lighting, space and facilities. Baldwin records this moving operation on March 6, 1914:

March 6—Most of day packing up to move to new building.

March 7—Finished packing up tools, etc. for Mr. Smillie (home sick) and myself to go to the new Bureau. Went over about three o'clock this P. M.

March 9—Went to new Bureau this A. M. in which we are to work. The place is still unsettled and in confusion but think we will like it when finished and new desks ready.

March 10—Spent most of the day waiting for new desks to be put in position.



Bureau engravers in their new quarters, 1914; left to right, Harry L. Chorlton, Charles M. Chalmers, Robert Ponickau, Louis Schofield, Geo. F. C. Smillie, Marcus W. Baldwin.

March 11—We are getting new desks in now.

March 12—At reception, card invitation, to Bureau opening in new building. [Baldwin worked twelve days engraving this invitation.]

Baldwin remained in this new lower floor location for the next six years and until his retirement from Government service. He and other engravers soon found the location of the department was not well placed and was too near the printing presses, their vibration in operation being a great annoyance to them. (Ten years later the Director was forced to take steps to abandon the space and move the engraving department back to its old location, where it remained for thirteen years.)

Vignettes for Federal Reserve Notes

Under the Federal Reserve Act of December 23, 1913, Congress authorized a new type of currency, Federal Reserve Notes and Federal Reserve Bank notes, the first being obligations of the United States Government, the second, of the individual Federal Reserve Banks. While the obverse designs of these two issues are different, the reverses are similar. The first issue of Federal Reserve notes, series of 1914, consisted of denominations from 5 to 100 dollars, and Baldwin was assigned to engrave parts of the designs for the backs of the 10, 20 and 50 dollar notes. His first work on this series was the engraving of the steel mill and the farm scene at the right and left ends, respectively, of the 10 dollar note. The steel mill vignette in all probability was a modification of the design used on the 25 cents Parcel Post stamp issued in 1912. This mill was one located in the Chicago district where Director Ralph had worked as a steel puddler some twenty years before, and undoubtedly he was responsible for its choice.

Before he undertook the engraving of the farm scene for the left end of the reverse of this note, certain preliminary work was necessary in changing the three figures which appeared in the original design prepared by Mr. Huston. The three farmers in this design of reaper and two span of horses were not too well drawn to be properly engraved, and required better placement and more definition of the figures. To this end, Baldwin took upon himself to correct the subject design. He chose three men from the department and went with them to the photographic gallery in the Bureau and personally took

charge of posing them before the camera to get the results he wanted. The next day he posed another group, Messrs. Root, Rousabille and Jacobs. He was not quite satisfied with the results and the following day spent three hours with Mr. Simpson, the photographer, in getting a better picture of Mr. Root as one of the subjects for his engraving. The next days were given over to correcting the drawing and tracing the modified design preparatory to laying his etching ground and executing the engraving of the design. Baldwin worked steadily on his engravings for this note, practically without interruption, and according to his own records spent thirty-one working days on the two vignettes.

On October 10th Baldwin began work on the reverse of the 20 dollar Federal Reserve note, the design of which depicted land, sea and air transportation. It took him approximately twenty and a half working days to complete the engraving of the two vignettes. The figure of "Panama" between the battleship on the right and the ocean steamer on the left for the reverse of the 50 dollar note was begun on October 19th, and work was alternated between the 20 and 50 dollar designs. It is not established that he engraved more than the figure of "Panama" on the back of the 50 dollar note; but we do find that he spent a little over twenty-seven working days on the engraving of either part or the whole of the reverse design. These three Federal Reserve notes were a rush assignment. The record indicates that from October 10th, when he began work on the 10 dollar note, to December 7th, when his part of the work on the 50 dollar design was finished, he spent from four to six hours overtime each day.

Mention has been made previously in this story of the trip made in the winter of 1913 by Baldwin to New York, accompanied by Messrs. Ralph and Smillie, to visit the studio of Kenyon Cox, the artist, in connection with Cox's design for the reverse of the proposed 100 dollar Federal Reserve note. This design, engraved by Smillie early in 1913, was now put to use. The portrait of Franklin adopted for the obverse of this note was the work of Baldwin. It was the die that had been left unfinished in early 1909, previously referred to in this narrative, which was again taken in hand in October 1914 and finished on or about December 14th. (At that time Smillie was busy engraving Grover Cleveland's portrait for the 20 dollar note of this series.) Thus we see that the same two men who carried on the negotiations with Kenyon Cox when the latter's allegorical design was under consideration by the three Bureau representatives early in 1913 engraved the obverse and reverse of the 100 dollar Federal Reserve note.

Peace Treaty Essays Engraved by Chalmers

There had always been a very intimate relationship between Baldwin and his cousin Charles Chalmers. They worked and lived together and were interested in each other's careers as engravers. Baldwin gave his young cousin many helpful suggestions over the years during the progress of cutting his dies, and Chalmers' advancement was rapid in the art of intaglio engraving. Baldwin was never more pleased than when the department head gave his cousin the assignment for cutting the winged figure of Peace for the proposed 5 cents Commemorative of 1914, commemorating the 100th anniversary of the treaty of peace signed by the United States and Great Britain at Ghent on Christmas Eve, 1814. Both the 2 cents and 5 cents designs were fully engraved, but were never issued due to the outbreak of the first World War in August of that year.

It is considered of sufficient interest to record what is found in Baldwin's diary on this stamp.

August 19, 1914—Charles has about finished a souvenir postage 5c stamp to commemorate 100 years of Peace between England and America. Harry Chorlton engraved the 2 cents.

On the occasion of the outbreak of War (August 4th) it is also interesting to record that Baldwin makes the following notation in his diary on August 5th:

Most engravers are working until 11 P. M. tonight as there is a call for emergency currency for the Government.

Among the other portraits engraved by Baldwin during the year 1914 were the following: Forrest Goodwin, Tim Sullivan, Seaborn A. Roddenbury and Wm. Richardson.

A Trip to the West—1915

Baldwin was not called upon to do any engraving of U. S. postage stamps during the year 1915. In fact, three years went by before the Post Office Department decided upon the issuance of a new postage stamp design. Baldwin, however, did some postal card work in 1917 which will later be discussed. He devoted most of his attention in 1915 to six cabinet size portraits of Congressmen and others. He also engraved three figures to embellish the Panama-Pacific Exposition diploma. This latter work was of particular interest to him, for earlier that year he and his cousin Charles Chalmers planned that they would in the fall of the year make a tour of Western Canada. Their plan called for a visit to Vancouver, and cities in the states of Washington and Oregon, then continue on to San Francisco to spend a few days at the Exposition and from there take in the Grand Canyon. Baldwin had not been to a World's Fair since the Centennial held thirty-nine years before at Philadelphia. It would be his first trip beyond the Alleghanies; and he was anxious to get a glimpse of the West and the Canadian Rockies, cast his eyes upon the broad Pacific, and gaze upon the splendors of the Yosemite and the Grand Canyon in all their grandeur. This would necessarily mean sacrificing his annual pilgrimage to Lake George and missing the meeting with old friends who came back there each year. He partly made up for this void by spending several weekends at New York and Ocean Grove earlier in the year, but these visits were cut short by certain pressing work he was engaged in at the Bureau, such as the above-mentioned Panama-Pacific Exposition diploma. His part of the work on the diploma took eight weeks to complete, working two hours overtime each day. It was a rush job all the way. There was great consternation when the head of the department discovered that Baldwin's three completed figures had been transferred incorrectly on the large plate, necessitating the plate being scrapped. The transfer of intricate patterns, vignettes and lettering to a new plate took hours of tedious work to complete.

Baldwin had earlier that year engraved the portraits of ex-Attorney General Mac-Reynolds and Representatives Edward Merritt and Robert Gunn Brenner. He also had the assignment of making an engraving of the U. S. Cruiser San Diego, which consumed nineteen of his working days in the early part of the year.

After being detained in Washington all summer by work at the Bureau, Baldwin and his cousin started for San Francisco and the West by train on the hottest day on record for September 14th (94 degrees). They left the capital city in high spirits, for their itinerary was to include some of the most beautiful and picturesque scenery in Canada and the United States. During the thirty-one days they were to be away they would on stop-overs visit Chicago, St. Paul, Banff and Lake Louise (Canada), and wend their way south from Victoria, British Columbia, then through Seattle and Portland and into California.

They were to remain a few days in San Francisco visiting the World's Fair and then take side trips to Muir Woods, Yosemite and the Big Tree country, south of it. There are found entries in his travelogue that these well laid plans were fulfilled. The trip embraced such other places as Los Angeles, Catalina Island and the Grand Canyon. During his two days stay at the Canyon he and his cousin, with a party of twelve and two guides, made the descent into the Canyon about which he writes as follows:

We took a trip on the Bright Angel trail down in the Canyon on mules. The trail went to the Colorado River 2,900 feet below the rim and it was very crooked and precipitous. The trail was dusty, but the weather cool. It took us from 9:00 A. M. to 5:30 P. M. On the return trip I dismounted my mule to pick some goldenrod. While trying to mount the animal I had a fall. The mule stepped on my foot and gave me a bruise, but fortunately not too severe.

That same night they caught the train for Kansas City and Chicago. They arrived back in Washington four days later, tired out from their travels.

(To be continued.)

About Exhibiting

By Stephen G. Rich, Ph.D.

Stamp show problems for the Essay or Proof collector do not differ, whether in essentials or in details, from those with which every collector deals. The solutions are the same. The difficulties are the same. The hazards are the same. And the element of chance, affecting success or failure, is exactly the same. In this article, nothing is brought out which has not been said, by others as well as by myself, literally dozens of times in regular stamp journals of all sorts and in books. It is new only as applied within our special field.

The presumption involved is that in showing, we who do it want to win awards. We want high awards. We want recognition of our prowess as collectors in our chosen field.

Accordingly, the very first problem is: "Where can I enter my essays or proofs?" If we look at the usual arrangement of sections and divisions in any show, there rarely is a separate one for either essays or proofs. Accordingly, we have to enter each exhibit in the same place where it would go if it were an exhibit of the corresponding stamps. Thus, the proper place for the Atlanta Proofs of the U. S. Department stamps is in the division where any Department Stamps will go. Italian essays of 1863 go into the portion of the "Europe" section where Italian 19th Century stamps will be shown. And so on, ad infinitum.

A common misconception among us of the Essay-Proof cult, is that because there are no special sections or subdivisions for our material, it is not wanted in shows. If there is any show that has "not wanted" such material, I have yet to know of it for twenty years past. The situation is not unlike that affecting other specialties. They take their proper place in the regular scheme of showing, without having specific places provided. This is really as it should be. Just as any good precancel exhibit can win over an ordinary cancellation showing, competing in the same subdivision or group—so a really good showing of essays and proofs can win over the ordinary stamp material against which it competes. The intrinsic beauty of essays and proofs, especially if the mounting is done to bring this out, gives us an advantage. If there is any score for rarity or for completeness, our material can usually beat anything against which it competes, on that score.

Isolating ourselves off into a separate sub-group, class, or whatever you may call it, is a sure way to prevent our taking the proper ranking for our material. In fact, such a plan amounts to admitting that we can't compete against the "regular" stamp exhibits on equal terms.

What to Write Up

Essay and proof material, when exhibited, does not by any means tell its own story. We have lost many an award, even a Grand Award for Best in the Show at times, for lack of adequate treatment to bring out the merits of our material. We cannot expect the show judges to be specifically informed about the finer points of our essays or proofs, any more than we can expect them to know the really choice character of a Zululand Native Cover, an unusual block of Italy 1863 litho stamps showing the final varieties of last stage of the stones, or an actual first *flight* cover of the U. S. 24c first airmail.

Thus it becomes incumbent on us, if we want our material appreciated at its full worth, to use the utmost of good judgment in arranging it for exhibition. One temptation, to which only too often we fall, is to presume that inclusion of accessory material, such as official authorizing letters or documents, is a principal means for achieving such results. Unfortunately, such material is apt to distract attention from our essays or proofs them-

selves. The first principle of good showing is that the actual philatelic material itself must be the center of attention.

This requirement will make us very, very hard-boiled on what we include as write-up. It will make us set up a rather rigid canon of "relevance" for our headings, our explanations, and for any other notations. The reason why any particular essay or set of essays, proof or set of proofs, was made, need always be stated rather explicitly, but compactly. One must, likewise, be very tough-minded as to whether some item of explanation really belongs in the writing-up. However interesting it may be, if it is a side-issue, it does not belong. There may be cases in which the name of the maker, or the matter of whether a proof is on india paper, on card, or a hybrid, is just divagation from the real subject.

But we cannot assume that, without writing-up, the judges will know the merits of what we exhibit.

Lettering

Likewise, quite some care needs to be taken as to size and character of the lettering. For material such as ours, which is philatelically of the highest quality, a certain amount of "loving care" needs to be shown, to emphasize that it is material which ranks thus high. I am not sure whether this can be shown with ordinary typewriter work—but I am sure that a typewriter face such as the "Small Victoria" of Underwood and the similar faces to be had on many new electric typewriters, is eminently adapted to the purpose. The clean black ribbon, not that in any color, even a dark blue, is indicated as almost a necessity.

If we hand-letter the pages, the cleanest-cut plain "gothic" is almost always indicated, to avoid drawing attention away from the material. It needs be done in black always. This does not mean that we have to use india ink and a special pen. Ordinary writing ink, in an ordinary pen, does amply. It may be blue-black to start with; such ink blackens quickly after it is used and can't be told from India ink within a few days, on the album page.

Now there is a subtle point here, which too many of us miss. Perhaps I had best call it the "question of legibility." If you use upper and lower case instead of all-capitals, for everything except the major page headings, you at once give yourself an advantage. The reason is that upper and lower case is read about 20% faster, or with 20% better comprehension, or with 20% less effort, than all-capitals. This is no news: Patterson & Tinker proved it to the hilt in 1940, in their book which was used as basis for selecting the type faces used in this JOURNAL.

The isolated or occasional all-capitals heading or subheading, for purposes of emphasis, does not go seriously against this fact.

Likewise, size of the lettering is worth attention. For almost all album page work that is to be put into exhibits, the lower limit of size is around 1/6 inch from top of "h" to bottom of "p." The upper limit for this is 1/4 inch. If you exceed these dimensions, you are almost sure to make the writing-up too prominent. If you go below them, it is not easily read. Page heads may be up to 3/8 inch high, so that they may stand out in contrast to the writing-up. The "pica" size typewriter face conforms almost exactly to these requirements; the much-used "elite" is too small for effective work.

Strictly aesthetic considerations involved in constructing pages for exhibition use make it advisable to have the space between successive lines of one piece of writing-up equal to half the height of a line of the lettering, normally. If you have two pieces to be balanced, one with many more words than the other, it may be well to make the space between lines equal to that of the letters themselves, for the shorter one, so that it may fill as much area as does the other.

The good looks of your exhibit have to be created by the pattern which your material makes on the pages. If each page is in a satisfactory pattern itself, you can put them in

the frames in any order, yet produce an agreeable effect for each frame or for the whole exhibit. The blocks of writing-up of course form part of the pattern as much as the essays and proofs themselves. If you will take it that a space of nine square inches is about normal for each item of ordinary stamp size plus its writing-up, you will not go far wrong. This would be 3 by 3 inches; or 2 by 4 inches plus a wee bit more; or $1\frac{1}{2}$ by 6 inches. For multiples, or larger pieces, you can figure the space easily: add the extra area of the item beyond 1 square inch, to the 9 square inches.

This will forestall either crowding too much into a page or leaving it too sparsely populated by your material. It is based upon measurement of stamp showings which have won acclaim for their fine appearance. It is not an arbitrary figure devised by anyone.

Mounting

The method of affixing the material to the pages has an effect upon the rating it gets in a stamp show. The much-used pochettes have one serious drawback. The extra reflecting surfaces which they provide, plus the slight opacity of all glass, result in a dulling of the beauty and the clearness of any items mounted within them. Moreover, so often have pochettes been used to conceal flaws in material, that one is open to a suspicion on the part of the judges—an unvoiced suspicion, a suspicion which many judges deny, but a suspicion which I find is present in most of the judges when I have been on the award-giving boards of shows—that material in pochettes should be considered with reservations.

Likewise, if you use art-corners, undoubtedly any save the transparent ones and the white ones, put your material at a slight disadvantage. Transparent ones, if small, do not detract or add anything. But white ones, if you can use them, add a touch of verve to almost anything for which they are used.

Including Stamps

It is my considered opinion that most showings of essays and proofs are bettered by showing as the end-product the actual stamps to which they lead, in the preparation of which the proofs were made and the essays offered. In fact, the highest awards have been taken in competition with all sorts of other material, by just that type of showing. One need only instance the Mandos material on Guatemala, in which the successive stages of a die in making, proofed as needed for the actual engraving task, lead to the finished die proofs, the plate proofs and the actual issued stamps.

But if you can't show material that way, somehow it does help to wangle the actual issued stamp into the showing. If that does nothing else, it helps on "philatelic knowledge", a scoring point towards awards that sometimes accounts for 40 out of 100 points.

Judging

If you keep in mind that show judges are human, and can make mistakes, you will not be downcast if you sometimes fail to get expected awards. I cite my stock case: the Jos. S. Rich Korea collection. It didn't even make place at St. Louis in September 1943; but next month it took best in show, against heavier competition in Philadelphia.

Some of us are prone to believe that the popular "open plan" of judging shows is adverse to success with showings of essays or proofs. My experience is not to that effect. This plan, in which, after the Grand Award and the special field trophies are given, the whole show is treated as one huge section, normally gives quality material a better chance than it otherwise would have. If there has been an effort to get many showings of essays or proofs into that show, the older "by sections" award plan may result, and often does result, in a much finer proof showing getting a low award than a poor showing in some unpopular division.

In short, if you will meet the real problems of stamp showing, undoubtedly you can show essays and proofs anywhere, to run away with high awards. Judges nowadays do not arbitrarily limit the top awards to 19th Century, or to U. S. or to postage issues. Only a few fossils from the Ice Age of philately, rarely among judges any more, stick to that. Anything admitted to a show is judged on its inherent merits, according to the basis or rating which is usually published in the prospectus. Study that basis, work to fit it, and your essays, your proofs, or the two together, perhaps with the stamps to which they have led, can win you top awards.

Let All Try to Get Illustration of Obsolete U. S. Revenues

By Clarence W. Brazer, D.Sc.

Many publishers, dealers and collectors have long been handicapped by existing law and regulations prohibiting the illustration of U. S. Revenue stamp designs in philatelic magazines, books, catalogs, albums, auction sale catalogs and dealers price lists. Since Postage stamp designs have been permitted for many years in black and white under 75% or over 150% of actual size, this prohibition of illustrating obsolete Revenue stamps has been a great handicap to all concerned, and especially to collectors of these beautiful designs. The Civil War and Spanish War revenue stamps, including the Private Proprietary, Match and Medicine stamps were demonetized over fifty years ago. Even seventy-five years ago when use of the latter class of stamps were repealed by law, the proprietors who had used them were then permitted to use the same designs as before only providing that the "U. S. I. R." and denomination value were eliminated. Oddly over 50 are listed and 8 are illustrated in *Scott's Monthly Journal* for March, 1955. Yet these beautiful obsolete stamps of various sizes and shapes which are of no use to anyone today but to philatelists may not now be illustrated, and their existence is not even known to many stamp collectors.

The Treasury Department has recently even permitted illustration of current U. S. paper money in black and white books for numismatic collectors, yet their attorney writes that illustration of these long obsolete stamps will require an amendment by Congress to the existing law and regulations.

In an effort to correct this discrimination against philatelists I proposed the following resolution at the recent Annual Meeting of the American Philatelic Congress, and it was promptly adopted. If other Societies will soon do likewise, and all those interested request compliance with this Resolution by the Secretary of the Treasury, we may by united action obtain this greatly to be desired privilege. I understand the Commissioner of Internal Revenue may be favorable.

The Philatelic Congress has started the movement. Let us all do our part.

Resolution

Whereas, the illustrations of the beautiful engraved obsolete United States Revenue Stamps is now prohibited by law and regulations of the Treasury Department, in Philatelic Stamp Albums, Catalogs, Books, Magazines, Auction Sale Catalogs, Stamp Dealers advertisements, etc. To the great detriment of artists and Philatelic educational and historical publications devoted to the instruction and enlightenment of Philatelists, Artists, Students, and Historians, and

Whereas, existing laws and regulations do permit enlarged or reduced black and white illustrations of United States Postage Stamps to the great benefit of publications devoted to the educational, historical and commercial pursuits of Stamp Collectors and Dealers, and

Whereas, the use of Civil War, Spanish War and other obsolete Revenue Stamps, including Private Proprietary Revenue Stamps is not now permitted by law and which stamps are therefore of no use to any one but Stamp Collectors and Dealers, and

Whereas, the designs of these beautiful obsolete Revenue Stamps should be better known to our citizens, and

Whereas, reduced or enlarged black and white illustrations of United States Postage Stamps and some Paper Money have been specially permitted in similar numismatic publications without danger or embarrassment to the Treasury Department and the Post Office Department.

Therefore Be It Resolved by the American Philatelic Congress, Inc. in Annual Session of its members at St. Louis, Missouri on the 23rd day of October in the year of our Lord 1954, that the Secretary of the Treasury Department and Commissioner of Internal Revenue be respectfully requested to prepare amendments to existing laws and regulations and to submit them to the next session of Congress for Enactment, so that Philatelic publications, collectors, and dealers may enjoy the same privilege of illustrating obsolete United States Revenue Stamps as are now permitted by law and regulations for United States Postage Stamps, and that the Secretary send a copy of this resolution to the Secretary of the Treasury Department and to the Commissioner of Internal Revenue, with the request that they favor Philatelists by compliance with this resolution.

Adopted, October 23rd 1954 by vote of the members assembled in Annual Session at St. Louis, Missouri.

Signed

AMERICAN PHILATELIC CONGRESS, INC.

JAMES B. SHANER, SR.

Secretary.

Call for Annual Meeting

As directed by the Board of Directors at its meeting on February 2, 1955, I hereby call the Annual Meeting or Convention of the Essay-Proof Society, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1955 shall be held at the Collectors Club, 22 East 35th Street, New York 16, N. Y., on Saturday, September 24, 1955, convening at 10:00 a. m. and continuing until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors, to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the agenda.

A Committee on Arrangements consisting of Mr. Joseph Mandos and Mr. George B. Wray has been appointed.

ALBERT H. HIGGINS, *Secretary*

Essay and Proofs of French Colonial Stamps Before 1935

By Robert G. Stone

Reprinted by permission from the France & Colonies Philatelist No. 77.

The study and collection of proofs and essays of the earlier issues of the colonies is practically virgin territory. We do not consider here the proofs of the Ceres, Napoleon and Sage types of the General Issues of the colonies, as they are really *French* proofs. Some specialists in individual issues or colonies have noted the existence of proofs; but no general view nor any listing of them has been attempted, at least to our knowledge, beyond the very spotty information in Yvert & Tellier's specialized catalog, *France & Colonies*, Part 2.

An interest in proofs and essays as a class by themselves has not yet developed among French collectors to the extent found among those here in the U. S. (We except the collectors of made-for-philatelists de-luxe proofs of the colonial issues since 1940). As a result, very little is known about colonial proofs as a group, though proofs of French stamps have been extensively studied.

From time to time during the last few years, we have seen a number of rare unlisted French colonial proofs which could be had for very modest sums, because they are not known or appreciated. The following notes attempt to give some idea of the kinds of proofs and essays that exist for the colonies, and their rarity.

Unfortunately, the French terminology regarding proofs is vague and undifferentiated—everything is called simply an *essai* or *epreuve* . . . often with insufficient description to determine their real nature. We have therefore adopted our own terminology.

The Essays

Two types of these are known for the colonies: the artists' original drawings or paintings (both rejected and accepted designs), and what for want of a better term we may call the "die essays" of rejected dies. This sort of material is mostly unique and held in official archives or museums; but some has fallen into private hands.

The artists' paintings of the colonial stamp designs would be very interesting to examine in comparison with the engravings or other printing material based on them. In this way one could appreciate better the factors that determine the appearance and "quality" of the stamps. However, mention should be made of the fact that some of the dies were engraved by the artist himself, in which case it is possible that no finished essay may ever have been made.

Essays do not generally exist for the various type-set stamps and overprints of the colonies since these were composed "on the spot", or in accordance with written instructions.

Two "die essays" exist for the Eagle Type of the General Issues:—one of them a lithograph—or so it is said!

The Proofs

The proofs are of many types. Most of them probably exist in philatelic hands, though by no means easy to find. There are three general classes of material under this heading: the *die proofs*, the *plate proofs*, and the *proof sheets*.

The die proofs are in general the most varied and common of all the colonial essays and all the colonial proofs. However, the *unfinished engravers' proofs* are great rarities, when they exist at all.

The so-called de luxe artists' proofs, usually black on white, with large margins bearing a signature, are perhaps the best known type, though before the 1930's they are all rare to very rare. They probably exist for all issues printed in Paris, including the Eagle series.

Some are with value; some without value; and some are in various issued or unissued colors.

During the 1930's began the practice of issuing the de luxe proofs in considerable quantities, culminating finally in the 1940's with their actual sale by the post office—as if they were stamps!

There are also rare die proofs in black on india paper without value, with wide black border banks; sometimes signed, sometimes not.

Color-trial die proofs are found, in many forms: on china paper, on india paper, on card, on ordinary paper; pasted up on card or on ordinary paper; without value; with value (rare), in black, in unissued colors or shades, in the issued colors and shade, with (rare) or without signature, etc. Margins, often with color border or ink smudges, are generally large, but some have been trimmed (more or less). Colors tend to be deeper, stronger, or more brilliant than those of the stamps.

It is interesting to know that many of the colors not issued in the design-type of some particular proof, were used for issued stamps in other design-types within the same issue. In the bicolored pictorial issues (1900 on), with many denominations, long series of color trials were usually pulled before final choices were made. Hence these are more often seen than are other proofs, of colonial issues.

The plate proofs are not easy to distinguish from trimmed die proofs, nor from cut-outs from sheets that were made for other than proofing. (See Pseudo-Proofs, below) Generally they are found as singles; though some multiples are known. They come on ordinary paper, as well as on a thinner paper, white or tinted (this last if of issues intended to be printed on colored paper). Both issued and unissued colors are found. Plate proofs were numerous of some of the early issues, such as the Eagles; but they are very rare or non-existent for many of the later ones.

Proof sheets (or panes) were made of typeset stamps and of settings of overprints. With few exceptions, these issues were printed locally, and proofs of most of them do not seem to have survived. An interesting example is the proof pane ("report") of Guadeloupe's 30c postage due of 1884, with pen corrections to certain of the subjects* written in the margin (ex Dwight). This might be considered as an essay, since after the corrections had been made, the printed sheet differs from the proof. Some copies of the 25c Guadeloupe due of the 1877 issue, known on rose paper, are regarded as proofs.

Pseudo - Proofs

Much confusion is caused by the various kinds of imperforate sheets of issued stamps, especially in the cases of stamps which normally are perforated.

There are, for example, the make-ready ("decoupage") sheets. Sometimes cut-outs from these look very much like die or plate proofs. These are in fact plate proofs, since the imprints are taken prior to the regular printing or production of the stamps. But it seems to be the convention among French philatelists to consider them as something apart from regular proofs. Normally the make-ready has parts of the design for each subject cut out. Thus the source is identified immediately.

* These are commonly spoken of as changes made "on certain clichés." But as this was a type set production, there were no clichés.—Editor, F. & C. Philatelist.

Imperforate imprimatur sheets, printed in small quantity for presentation and/or for official record purposes, have been made of many colonial stamps. They can be mistaken for proofs in some cases; though usually the presence of gum gives them away. However, as long as proofs are not popular with collectors, it is customary for the merchants to argue that imprimaturs are varieties of the issued stamp, rather than a form of proof. Witness, for example, the imperforate sets of recent colonial issues that are being liberally offered as scarce "stamps."

On the other hand: certain alleged "errors"—actually "imperforate stamps" of some early issues have been exposed as proofs. However, there are genuine errors of lacking perforation, in the colonial 20th Century issues (see Y. & T., or Thiaude catalog), as well as probably some in the Dubois issue.

Finally, printers' wastes with double impressions, inverted, displaced or missing centers or printed on both sides, etc. have sometimes in error been called proofs, either by intent or by ignorance. Possibly some of this material is from proof impressions; but in most cases it is certain that the facts are otherwise.

U. S. Postage Stamp Engravers of Portraits, Vignettes and Maps

By OSWALD L. HARVEY

Using as sources the excellent articles published in EPJ by Messrs. S. Altmann and Sol Glass, the following listing of engravers of portraits, vignettes, and maps on U. S. postage stamps may be compiled.

The list presents the 43 engravers in order of their first appearance in U. S. postal philately, and the date of their latest appearance.

Each engraver is identified with a serial number and his initials.

1	ABD (Durand)	1847	23	EJH Hein	1923-32
2	JIP (Pease)	1851-73	24	LCK Kauffmann	1923-42
3	WEM Marshall	1861-69	25	HPD Dawson	1924
4	JPO Ourdan	1861-73	26	JCB Benzing	1925-35
5	CWR Rost	1869	27	CTA Arlt	1934-
6	JS Smillie	1869	28	MDF Fenton	1936-
7	LD Delnoce	1869-73	29	GLH Huber	1937
8	CB Burt	1875	30	HR Rowans	1937
9	CS Skinner	1875-94	31	CAB Brooks	1938-
10	AJ Jones	1883-93	32	JRL Lowe	1938-44
11	ECS Steimle	1890	33	WOM Marks	1938-40
12	RS Savage	1893	34	HRR Rollins	1938-40
13	GFCS Smillie	1894-1920	35	EMW Weeks	1939
14	MWB Baldwin	1894-1925	36	GR Roberts	1940
15	WGP Philips	1894	37	JSE Edmondson	1942
16	HLC Chorlton	1894-1919	38	RKB Barrick	1942
17	RP Ponickau	1898-1911	39	ERG Grove	1945-
18	GUR Rose	1904	40	AWD Dintaman	1947-
19	JE Eissler	1912-40	41	RMB Bower	1948-
20	CMC Chalmers	1912-37	42	GAG Gunderson	1948-
21	FP Pauling	1913-38	43	HFF Fichter	1951-
22	LSS Schofield	1915-34*			

* Died about 1938, but Special Deliveries of 1944 were transferred from Schofield's engraving of 1927.

Color Formulas

For Bank Notes, Bonds and Certificates

(Continued from JOURNAL No. 6, page 76.)

Editor's Note.—This is the second and concluding part of a contribution from Dr. Clarence W. Brazer, the first portion of which appeared in JOURNAL No. 6, 1945, while he was Editor. It was intended that the remainder be published in some early subsequent issue, but the manuscript was put aside and overlooked, and only recently found. Quoting from the introduction to the first part, on color formulas for certain Canada stamps, in JOURNAL No. 6: "A handwritten manuscript on old legal size paper, recording the color formulas of Rawdon, Wright, Hatch & Edson from about 1849(?) to 1858, and their successors the American Bank Note Co., has just been shown us by J. Herbert Monds. The formulas for bank note, bond and certificate colors will be published in a future JOURNAL, but those for three Canada postage stamps during this period are appended. It was found in a Brooklyn, N. Y. house formerly occupied by Mr. Cassin, of the American Bank Note Co., who died about 1935 . . ."

Bank of North America, Providence

- | | |
|---|------------|
| 7 Chrome Yellow | Buff Color |
| 1 English Vermilion, with a touch of Orange Mineral | |
| 2 Patent Dryer | |

State Bank of Iowa

- | | |
|---------------------|-----------|
| 1 Oxide of Zinc | Red Backs |
| 2 English Vermilion | |
| 4 Venetian Red | |
| 2 Patent Dryer | |

Robert L. Maitland, 3 Bills Exchange New

- | | |
|---------------------|--|
| 1 Orange Mineral | |
| 1 Trieste Vermilion | |
| 1/2 Patent Dryer | |

Duncan Sherman & Co., 3 Bills Exchange New

- | | |
|----------------|-------------|
| 3 Venetian Red | Brick color |
| 1 Rose Pink | |
| 1 Patent Dryer | |

Bank of the Capitol, Albany

- | | |
|---------------------|------------------|
| 1 Prussian Blue | Very light green |
| 5 1/2 Chrome Yellow | |
| 2 White Lead | |
| 2 Patent Dryer | |

Southern Bank of Alabama

- | | |
|---------------------|---------------|
| 1 Oxide of Zinc | Red for Backs |
| 3 English Vermilion | |
| 4 Venetian Red | |
| 2 Orange Mineral | |
| 2 Patent Dryer | |

Exchange Bank of H. A. Tucker (2 Drafts)

- | | |
|---------------------|--|
| 1 English Vermilion | |
| 3 Orange Mineral | |
| 2 Patent Dryer | |

Central Bank of Alabama \$500 Note

- 4 Chrome Yellow Buff Color
- 1 Burnt Sienna
- 1 Trieste Vermilion with a touch of Orange Mineral
if necessary
- 1 White Lead
- 2 Patent Dryer

For Hartford & Hadley Falls Bank, Mass.

- 1 Oxide of Zinc Light Red Tint
- 3 English Vermilion
- 3 Venetian Red
- 2 Patent Dryer

Citizens Bank, Mt. Carmel

- 3 Trieste Vermilion Red Tint
- 3 Orange Mineral
- 1 American Vermilion
- 1 Rose Pink
- 1 English Vermilion
- $\frac{1}{2}$ Venetian Red
- 3 Patent Dryer

Colonial Bank of Canada

- 1 Oxide of Zinc Red Tint
- 3 English Vermilion
- 4 Venetian Red
- 2 Patent Dryer

Muscatine Branch of State Bk. of Iowa, Drafts & Cert.

- 2 Prussian Blue Ground Dye
- 1 White Lead
- $\frac{1}{4}$ English Vermilion
- 2 Patent Dryer

Lawrence Bank, Kansas & Union Bk. of South Carolina,
Bank of Fulton, Geo.

- 1 Oxide of Zinc Red Tint
- 3 English Vermilion
- 4 Venetian Red
- 2 Orange Mineral
- 2 Patent Dryer

160 Acres U. S. Bounty Land Tint Plate

- 3 Trieste Vermilion
- 3 Orange Mineral
- 1 American Vermilion
- 2 English Vermilion
- 1 Rose Pink
- 1 Patent Dryer

Duncan Sherman & Co., 3 Bills Ex., Old Plate

- 1 Venetian Red
- 1 Orange Mineral
- $\frac{1}{2}$ Rose Pink
- Patent Dryer

80 Acres U. S. Bounty Land

- 2½ Purple Lake
- 2 Carmine Lake
- 2½ Trieste Vermilion
- 2 Rose Pink
- ½ Patent Dryer
- 2 Magnesia

Tint Face
White Lead

Newark Banking Co.

- 16 Chrome Yellow
- 4 White Lead
- 1 Prussian Blue
- 6 Patent Dryer

Light Green

Red Backs

- 3 Trieste Vermilion
- 3 Orange Mineral
- 1 American Vermilion
- 1 Rose Pink
- ½ Indian Red
- 2 Patent Dryer

Union Ferry Company Backs

- 3 Indian Red
- 1 Patent Dryer

Green Thomas & Co. Drafts

- 1 Chat Lake
- 3 Orange Mineral (or 2 according to color)
- ¾ Purple Lake

Duncan Sherman & Co. Lola Ex.

- 3 Venetian Red
- 1 Rose Pink
- ½ Patent Dryer

Beautiful Pink

Bank of the Interior, Albany, N. Y. Backs

- 4 Chrome Yellow
- 1½ Prussian Blue
- 1 White Lead
- 2 Patent Dryer

Dark Green

Firm's Backs for Specimens, Green, and U. S. Backs

Treasury Notes

- 3½ Chrome Yellow
- 1 Prussian Blue
- 1 White Lead
- 2 Patent Dryer

Commercial Bk. Kentucky Backs

- 4 Chrome Yellow
- 2 Prussian Blue
- 1 White Lead
- 3 Patent Dryer

Green

Tint Face Oneida Bk.

- 3 Burnt Sienna
- 2 Orange Mineral
- 1 English Vermilion
- 1 Patent Dryer

Red Tint Faces Upper Canada

- 1 Trieste Vermilion
- 1 Orange Mineral
- 1/2 Patent Dryer

Highland Bank, Newburg

- 5 Burnt Sienna
- 1 Patent Dryer
- Medium Oil

At Bunhill Row

The Stamp of Quality

Reprinted by courtesy of the *De La Rue Journal*

Contributed by S. Altmann

Picture a long, cream walled room, its windows letting in the clear north light. Twenty men, their ages ranging from seventeen to seventy, bent intently over their work. On the wooden benches and framed against the walls, are a variety of unfamiliar bank-notes and postage stamps.

A world within a world is the engraving department in De La Rue's security-printing works. Unless you work at Bunhill Row, it is difficult enough to get past the factory's main gates; to penetrate the fastness of the engraving department you must be particularly privileged.

The reason, of course, is security—a word taken very seriously by all who work at Bunhill Row. This caution is understandable when you think that in the engraving department are the original designs for banknotes used all over the world; steel dies and printing plates that, in wrong hands, could undermine a nation's financial stability.

It is in this rarefied atmosphere that the security craftsmen of to-day maintain a 100-year tradition, a tradition which was begun by that greatest of engravers, Jean Ferdinand Joubert de la Ferte, grandfather of Air Chief Marshal Sir Philip Joubert. They are the fountain head, the starting point in the long story of bank note and stamp printing.

What is the engraver's job? Briefly, his work consists of taking an artist's design and reproducing it in line on a steel die. On the skill with which he cuts into the steel will depend the beauty and color of the final product.

While the engraver strives to create beauty in stamps and banknotes, his work is more important still on security grounds. It must be next to impossible for any forger—however adroit—to imitate the engraver's work and so flood a country with worthless money. Work of this kind demands the best in craftsmanship, and at Bunhill Row De La Rue can claim to have the finest team of engravers in the world. Coming from school, young men serve a five year period of apprenticeship. The men who choose this career must be artists as well as craftsmen, patient, steady-handed and keen-eyed.

Engraving at Bunhill Row means working to fractions of a millimetre. With a magnifying-glass clamped to his eye, the engraver begins a new piece of work—the portrait, perhaps, of a South American President, a Middle East sheikh or a ruler from the Far East.

Methods of portrait engraving differ to some extent according to the taste of the individual engraver. A usual method is first for a tracing to be made with a sharp point on transparent material. This tracing will outline the main areas of the subject, each area subsequently to be treated in its own appropriate fashion. The tracing is reversed onto a piece of steel and acts as a guide for the engraver to follow. He uses a burin or graver—a pointed cutting tool of a hard steel with a short wooden handle which fits into the palm of his hand. These gravers vary in sizes and shapes according to the kind of lines which the engraver wishes to cut.

It will be readily appreciated that a great deal of care, patience, artistic judgment and practical skill is necessary to produce a living likeness in the realm of portrait engraving.

The portrait, of course, is only a part of the banknote or stamp original. The value, name of bank, country of origin, ornamental and geometrical work and special wording must be added before proofs can be made for submission to the country concerned. It is not surprising, then, that it takes as long as six months to engrave some banknotes and stamps.

Doyen of to-days letterpress engravers is a Delarunarian, Mr. L. V. Phillips, who has served the company for 56 years. When he joined De La Rue in 1896 he was apprenticed to David Turner who, as a young man had trained under Joubert.

Mr. Phillips has engraved the heads of six British monarchs—Queen Victoria, Edward VII, George V, Edward VIII, George VI and now Elisabeth II. Her Majesty one of a number of portraits and it is from this that Mr. Phillips had just completed engraving a die. It will be used for all the new letterpress colonial stamps made by the company.

Engraving is something of a family business. Leslie Downey, who now works in the engraving department, is the son of Alfred James Downey, who started his career with De La Rue and then earned renown for book-plates which were particularly in demand in the United States. He has produced plates for many well known people including Lord Nuffield.

When Bunhill Row was severely damaged by German bombs the engraving section was one of the worst hit. The engravers lost nearly all their tools and equipment, but the work of producing stamps and banknotes for the Empire, and the exiled governments of Europe in London, had to go on. Salvaging what they could from the bombs and hunting around the little hardware shops of the City they replaced their lost gravers and moved to another section of the factory, working on in spite of the bombs, land-mines and later flying bombs and rockets.

The upheaval of war had another effect. It brought to Bunhill Row some of the finest engravers from the continent—craftsmen like W. Vacek who fled from Poland in 1939. H. Woyty-Wimmer, Viennese designer who engraved all the post-war Austrian stamps, recently joined De La Rue and has already won acclaim for his United Nations stamps.

These men work in conditions very different from those known by Joubert. He had to do his best in a small back room, with poor lighting and primitive tools. The engravers to-day work in light, airy quarters aided by all developments of modern science—particularly photo-reduction and enlargement. But even to-day the ultimate success of an engraving depends on the craftsman's skilful hand and keen eye.

The interpretation in steel of complicated vernacular characters in Arabic, Chinese, Hindustani, and so on, calls for a degree of exactitude not normally necessary in any other sphere of print. The same qualities are required to translate delicate water color tint effects on the original design into solid, easily-workable printing originals.

But these men take such problems in their strides. In that cream-walled room at Bunhill Row they go their calm, unruffled way, their work bearing the stamp of quality. They know that, although the next hundred years will produce many changes, theirs is a craft likely to vary hardly at all.

Scott's 1955 U. S. Catalogue

Proof & Specimen Sections

A Review by C. W. Brazer

Scott's United States Stamp Catalogue Specialized 1955, 570 pages bound in green cloth. Published by Scott Publications, Gordon Harmer Editor and Allan M. Thatcher assistant. The Essay Proof Society is credited with advisory co-operation for the Proofs, Trial Color Proofs and Specimen Sections. Price \$3.50.

This years U. S. Specialized Catalog was published in December 1954. There are a few number changes from last year's book. Old UX41 is now UX43. Canal Zone OX1 and OX2 have been interchanged and old OX3a now has a major number OX4.

Normal Color Proofs

This year all price changes continue to advance especially XIX Century. This reflects the current auction sales and is probably due to a more general appreciation by collectors of the lowered purchasing power of what is actually a rubber "Dollar". Altho delayed, Philatelic values must be adjusted as every thing else to keep even with "Dollar" shrinkage, and help maintain the value of collections.

In the 1847 issue there are two new paper varieties of 5c small die proofs listed on white laid and bluish laid paper. Why the 10c was not so listed is a mystery as both of these on bluish laid paper, which were cut down to stamp size from large die proofs, were listed as unused stamps in Scott's Standard Catalog from 1900 to 1904 and are said to have sold then up to \$300 each. They were deleted from the stamp catalog after discovery of their true status. Scott's 1955 small die proof price is only \$60 each. Brazer's 1947 Catalog states that not more than 10 die proofs of each could have been printed on the size of paper used, and some not cut down still exist on die size paper.

The 1851 set 40P3 to 47P3 printed in 1875 as India paper plate proofs, in blocks of 4 have all been advanced in price this year because the demand is now greater than the supply available. These 1c, 24c, 30c and 90c blocks of 4 on card have similar raises for the same reason.

Premiere gravure 1861 3c and 10c plate prints on India paper also are boosted \$2.50 and \$3. respectively. There were three different colors or shades, as light, normal and dark, for each value in the set of these 55P3 to 62P3 (except the 12c black) and altho the catalog lists only one of each, collectors seem to want all three, hence again demand exceeds the supply. We believe all the colors and shades should be catalogued.

Regular issue of 1861 large die proofs full size of the die are really scarce. Each one of the set of 8, except the 10c and 90c have gone up from \$60 to \$75 each. There are quite a number of 10c and 90c (as well as the 24c unfinished die 60P1) large die proofs that were cut down below the size of the die sinkages and thus not as attractive as those with margins about the die sinkage, so these partially fill the demand and were not raised. The 1862-6 later additions to this set of large die proofs are also advanced. Due to collectors bidding up the 2c at auctions wherever offered the catalog records an advance from \$100 to \$150 for these large die proofs. The 15c large die proof gets only the same raise as others in this set. The 3c scarlet large die is so rare no recent record is available so its price, as a sleeper, remains as it was.

In the 1869 set I note only price changes for plate proofs. The 1c both on card and India paper, as well as the 1c reissue color of 1880, are all now the same price of \$5. each, with corresponding adjustments for blocks of 4 and 10. The 10c proof on India

paper gets a small raise to \$4 and the 15c No. 119 is raised to \$10 and the scarcer No. 129 goes to \$25, both on India paper. There is also an adjustment for price of the 90c blocks of 4 on India which goes upward to \$175 as the strong demand remains unsatisfied.

In the 1870 set only 15c on India paper price is changed by 50c. The 2c light brown is still listed altho I have not found any without secret mark. In the 1873 set of Continental Co. plate proofs on both India paper and card all are scarce except the card proofs of the 2c, 7c, 12c, 15c and 30c. The India paper blocks of 4 from 1c to 6c and 90c are seldom seen now, and should go up next year. All the 1873 and 1881 to 1888, large die proofs are also scarce and are justly advanced \$10. each this year.

There are also small raises for India paper plate proofs of the 1881 to 1893 issues as the supply is lower than demand. Columbian India plate proof plate number blocks of 8 are now priced this year, as some blocks came into the market last year, and search thru old auction sale catalogs disclosed that all values exist.

With exception of two new die proof listings, numbers 903P1a and C24P2, I notice no other changes in regular postage issues.

In the Official proofs on card prices of Justice, Navy and State Department that a few years ago were lowered below 75c, have now been restored to that minimum. Why this was not done for the Interior, Treasury and War sets is a mystery.

Revenue plate proofs on India paper have many raises, I note the 4c Proprietary, 5c Certificate, 10c Certificate and nearly all from \$2 to \$50 have been raised. They are on nearly all want lists. The scarcer card proofs such as the 5c Foreign Exchange and 5c Playing Cards are also boosted \$10 each. Probably these advances may cause some of these to come into the market. The 15c Foreign Exchange, 25c Bond, 25c Entry of Goods, \$1 Passage Ticket all on card are in the same class. Has anyone some of these to sell? There are also a few small advances for Third Issue India proofs 4c to 15c.

Perhaps the greatest surprise is an entirely new listing of Hunting Permit small die proofs on wove paper, one set of which came into the market last year and was quickly retired. Catalog values based on reported sale prices are \$200 to \$250 each.

Other Sections

The Trial Color Proofs and Specimen Sections are dormant this year. There are many new listings of large die proofs for Canal Zone 1940 to 1949 which have been seen for the first time last year. All are probably unique as the policy of the Bureau of Engraving and Printing now limits these only to those responsible for executing them.

Zumstein Europe Catalog

A Review

Zumstein Europa Katalog 1955—Published by Zumstein & Co., Rue du Marche 50, Bern, Switzerland; 1280 pp. cloth binding; price Sw. Fcs. 15.75.

The 38th edition of this world-famed catalog is now available. Its text is confined to Europe, Offices Abroad and former German Colonies; contains about 102400 prices and 16700 illustrations. Well-known specialists have contributed to its up-to-date text. The Introduction including symbols and other data is in German, French and English, thus making the catalog useful to those familiar with one or more of these languages.

This catalog is recommended to all whose interests lie within its scope.—G. W. C.

U. S. XX Century

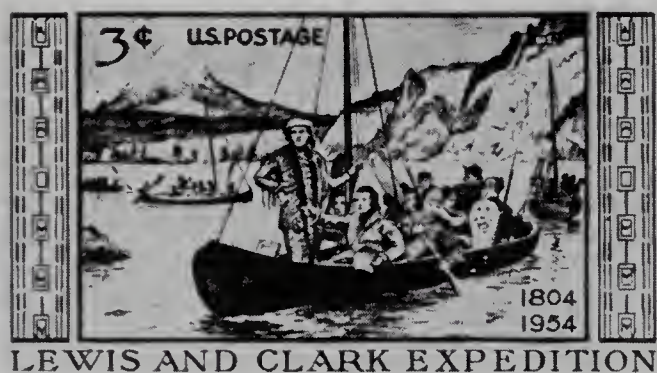
Essay Designs, Models and Proofs

By Sol Glass

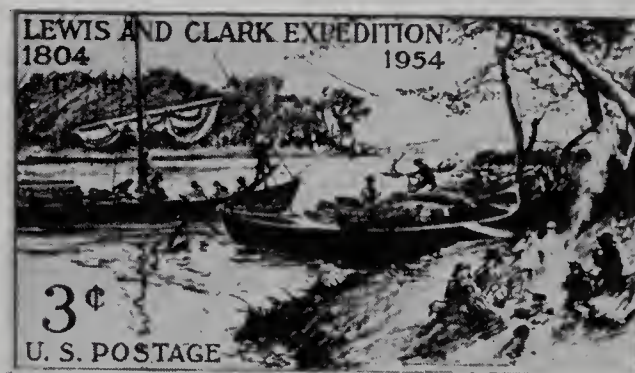
(Continued from JOURNAL No. 45, page 43.)

Lewis and Clark Expedition Issue

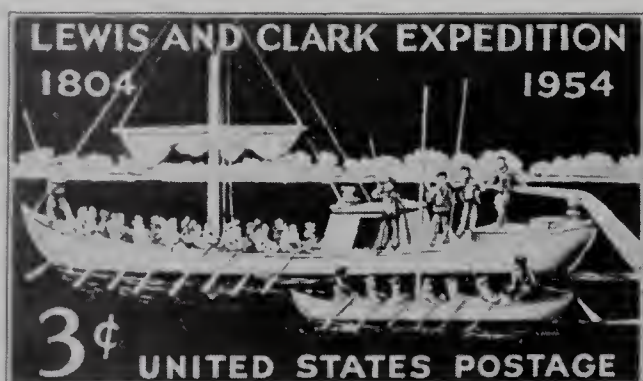
Three Cents—Issued July 28, 1954



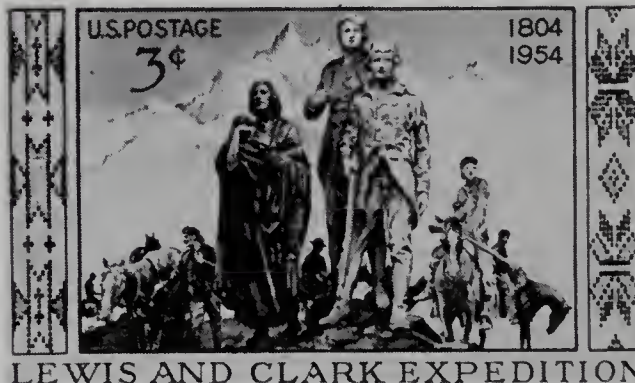
1063E-A. Rejected Essay
Landing of Lewis and Clark



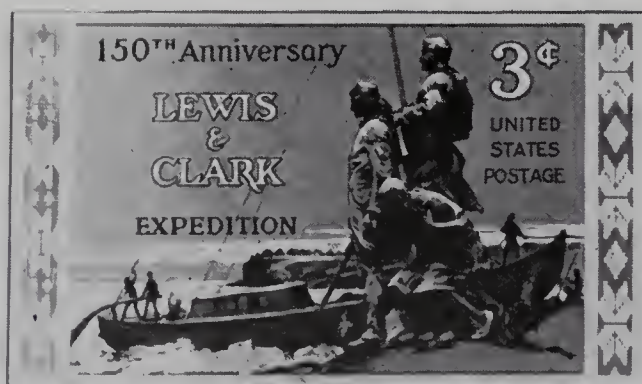
1063E-B. Rejected Essay
Landing of Lewis and Clark



1063E-C. Rejected Essay
Landing of Lewis and Clark



1063E-D. Rejected Essay
Landing of Lewis and Clark



1063E-E. Rejected Essay
Landing of Lewis and Clark



1063E-F. Approved Model
Landing of Lewis and Clark

Five Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Vignette, Charles R. Brooks.

Outline frame, Lettering and Numerals, John S. Edmonson.

Design Essayed June 6, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved June 9, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved June 23, 1954 by Arthur E. Summerfield, P. M. G.

Source of Design

A photograph of the statue of Sacagawea, sculptured by Leonard Crunelle, in the State Capitol grounds at Bismarck, North Dakota, made by Lewis R. Freeman, from National Geographic Magazine, July 1928, page 89, and a photograph of the Lewis and Clark Monument, sculptured by Charles Keck, in Charlottesville, Virginia, made by Charles R. Chickering.

Air Mail Series of 1954

Four Cent—Issued September 3, 1954



C48E-A.
First Design Submitted
by Edward R. Grove



C48E-B. Additional
Design submitted by
Edward R. Grove



C48E-C. Additional
Design submitted by
Edward R. Grove



C48E-D. Additional
Design submitted by
Edward R. Grove



C48E-E. Additional
Design submitted by
Edward R. Grove



C48E-F. Original Design submitted by Bureau of Engraving and Printing



C48E-G. Modification of Grove Design by Bureau of Engraving and Printing



C48E-G. Approved Model
Eagle in Flight

Seven Rejected Designs.

Designer—Edward R. Grove.

Modeler—William K. Schrage.

Engravers—Vignette, William O. Marks.

Lettering and Numerals, Reuben K. Barrick.

Design Essayed July 7, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved July 14, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved August 2, 1954 by Arthur E. Summerfield, P. M. G.

Source of Design

An original Drawing by Edward R. Grove, Drexel Hill, Pennsylvania, furnished by the American Air Mail Society.

(Photographs of Grove designs courtesy American Air Mail Society).

Special Delivery – Series of 1954

Twenty Cents—Issued October 13, 1954



E20E-A. Approved Model. Special Delivery Letter, Hand to Hand

No Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, Matthew D. Fenton.

Lettering, John S. Edmondson.

Numerals, Reuben K. Barrick.

Design Essayed June 22, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved July 5, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved August 12, 1954 by Arthur E. Summerfield, P. M. G.

Source of Design

An original drawing by Victor S. McCloskey, Jr.

Washington Jubilee Exhibition

Shoreham Hotel, Washington, D. C.

October 20-23, 1955

Celebrating the Golden Anniversary of its founding fifty years ago, the Washington Philatelic Society will be host to three national organizations in a joint meeting and exhibition featuring the finest in philately. The meetings will be held at Washington's Shoreham Hotel beginning Thursday, October 20 and continuing to Sunday, October 23, 1955. These organizations are the American Philatelic Congress, the Bureau Issues Association, and the Essay-Proof Society.

Each participating society will be assigned an individual lobby. There will be no registration fee and a copy of the program of the show will be presented gratis to all registrants.

The Exhibition consisting of 250 frames of sixteen pages each, will be held in the Grand Ball Room of the Shoreham Hotel. Frame allotments are being made to the participating societies, to be filled at their discretion. The Washington Philatelic Society will have the honor and privilege of donating the Best-in-Show Award. Our members wishing to exhibit should communicate at once with Joseph Mandos, Chairman of the Essay-Proof Society Exhibition.

The Bourse, under the general direction of Jack O. King, will have many distinguished dealers offering an unusually fine lot of material.

A special post office branch for the show is anticipated, with promise of a stamp issue having its first day ceremonies on the occasion.

Reservations for rooms at the Shoreham Hotel should be placed with Mrs. Anna D. Plant, 1631 Belmont Road N. W., Washington, D. C.

Tentative Program

Thursday, October 20, Bureau Issues Association Day

- | | |
|------------|-----------------------------------|
| 10:00 a.m. | Registration |
| 12 noon | Luncheon for Postal Officials |
| 1:30 p.m. | Opening Ceremonies |
| 2:00 p.m. | Opening of Exhibit and Bourse |
| 3:00 p.m. | Bureau Issues Association Program |
| 6:00 p.m. | Reception and Cocktails |
| 7:00 p.m. | Buffet Supper |

Friday, October 21, American Philatelic Congress Day

- 10:00 a.m. First Congress Session
- 12 noon Congress Luncheon (Council only)
- 1:00 p.m. Ladies Luncheon and Fashion Show
- 1:30 p.m. Trip to Bureau of Engraving and Printing
- 3:30 p.m. Reception at Smithsonian Institution and Inspection of National Postage Stamp Collection
- 8:00 p.m. Auction
- 8:00 p.m. Second Congress Session

Saturday, October 22, Essay-Proof Society Day

- 10:00 a.m. Junior Program
- 11:00 a.m. Essay-Proof Session
- 12:30 p.m. Essay-Proof Society Luncheon
- 3:00 p.m. Third Congress Session
- 7:00 p.m. Grand Banquet

Sunday, October 23

- 9:00 a.m. Philatelic Writers Breakfast
- 11:00 a.m. Church
- 2:00 p.m. Tour of Washington (Guided)

At The Centennial

The National Bank Note Co. exhibited the only specimens of United States post cards we have seen at the Centennial. Why they should have been omitted from the government collection is a mystery we cannot fathom. This company has also in one of their frames a magnificent proof (121E-C) in black, of an essay probably for the 1869 issue of the United States Stamps. The value is 30 cents. It bears a representation of the surrender at Yorktown [it is Gen. Burgoyne at Saratoga] and is executed in the same faultless and marvelous style of the 1869 15 and 24 cents stamps.—*The Philatelic Monthly*, Philadelphia, July 1876. From research notes by C. W. B.

Society Official Business

Meeting of the Board of Directors, Feb. 13, 1955

In the absence of President Gates, First Vice-President Blanchard called the meeting to order at 5:30 P. M. at the Collectors Club, N. Y.

The Directors present were: Messrs. Blanchard, Brazer, Gros, Higgins, Minuse and Wray with proxies from Messrs. Brooks, Glass, Mandos and Morris.

On a roll call by the Secretary, a quorum was established.

The minutes of the last meeting of the Board were read and on motion duly carried, accepted.

Secretary Higgins presented application No. 843 thru No. 846. On motion duly made and carried these were accepted subject to the usual period of posting.

Treasurer Gros submitted his report showing a cash balance of \$3424.26 on hand as of Jan. 31, 1955. On motion duly carried this report was accepted with thanks. Mr. Gros presented a bill for \$7.40 for out of pocket expenses which was ordered paid.

Upon motion duly carried the date of the Annual Meeting was set for Saturday, Sept. 24, 1955 at the Collectors Club, 22 East 35 St., New York, N. Y., at 10:00 A. M. and that a call for the same be published by the Secretary in the April 1955 issue of the Journal.

Upon motion duly made and carried permission was granted to the Canal Zone Study Group to reprint the article entitled "Canal Zone Essays and Proofs" by George W. Brett, which appeared in the April and July (1951) issues of the Journal. This was conditional on our receiving Mr. Brett's approval and providing due credit is given to the Journal and to Mr. Theodore Steinway, owner of the subject material. It was also stipulated that the cuts used be insured for \$100.00 and be promptly returned.

At 6:45 P. M., on motion duly carried, the Board adjourned.

KENNETH MINUSE, *Recorder*.

Reports of Chapter Meetings

New York Chapter No. 1

SOL. ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of Jan. 26, 1955. Members present: Altmann, Blanchard, Dr. and Mrs. Brazer, Brooks, Finkelberg, Gros, Minuse and Wray.

Dr. Brazer showed some heretofore unknown XX Century trial color small die proofs in black on bond paper of the 1922 issue 2c Washington head, Scott's 554TC2, 1932 No. 720TC2, 1937 1c Army, 3c Constitution, 3c Hawaii, 3c Alaska, 3c Puerto Rico, and 3c Virgin Islands, all in black. In this remarkable lot there was a large die proof in red on yellow glazed paper of 1935 California 773TC1, An unfinished large die sunk essay on white glazed paper of the 1944 "Golden Spike" 3c in violet and a completed large die sunk proof of the same, and a 924P1 3c Telegraph, 1951 3c Chemical, 1952 3c green Reclamation No. 1009P1, and the National Guard 3c No. 1017P1, blue 1952 Documentary 55c and the Canal Zone 6c in violet No. 14P1. There was also an unfinished large die sunk essay of the Migratory Bird Hunting stamp RW9E-B in violet-brown, and a red R597P1. These were all shown for the first time anywhere and are probably all unique. Dr. Brazer also exhibited one album of Sanitary Fair Essays and various master die proofs of Washington heads used on stamps.

The next exhibitor was Dr. Blanchard, who showed first some engravings by the Excelsior Bank Note Co. of Washington, D. C., of which John G. Wellstood was president. This included some of the different business cards of this company as well as some of Wellstood's own personal cards. He next showed a special collection of "United States Presidents on Stamps and Paper Money," an exhibit that had won the Grand Award in the last Bell Telephone Laboratories Stamp Show. This exhibit included a stamp and a note for every president from Washington to McKinley, excepting only Hayes and Arthur, whose portraits have never been used on paper money. It was a good illustration of how paper money may be used in "Topical" collections. Time did not permit the showing of this entire exhibit, and it is hoped that we may have the privilege of seeing the remainder at another time.

Meeting of Feb. 9, 1955. Members present: Altmann, Blanchard, Brazer, Brooks, Gros, Fernald, Finkelberg, Harrison, Loizeaux, Rochlin.

Mr. Loizeaux, who recently retired from the American Bank Note Company after 53 years as an engraver, was our first exhibitor. He showed first a number of progressive die essays for the 1947 Centenary International Philatelic Exhibition label, which he engraved. He then showed some india die-sunk proofs on large card of one of the stamps which he engraved, the 1945 Ecuador issue commemorating the 150th anniversary of the birth of General Antonio José de Sucre (Scott A175). The proofs were in different colors and were imprinted with the A. B. N. Co. numbers. During the discussion, Mr. Loizeaux stated that India paper was very difficult to obtain, especially in pieces of any appreciable size. The largest piece without blemishes which he recalled seeing was only about twelve by fourteen inches.

The major portion of the evening was devoted to a scheduled talk by Dr. Blanchard on the general subject of paper money. He began by giving a broad outline of the history of paper money, describing its beginnings in China about 807 (for a brief period) and exhibiting one of the Ming Dynasty notes (1368-1399) similar to the paper money described by Marco Polo in 1298, whose quaint and vivid account he read to us. After considerable experience off and on with inflation, the speaker stated, the Chinese abandoned paper money during the reign of Yung Lo, 1403-1425, and did not take it up again until 1851. He went on to say that the next general use of paper money in the world was by the Colony of Massachusetts in

1690, when it printed an issue of notes to pay its clamorous soldiers after an unsuccessful expedition against Canada. This example was soon followed by all the other colonies in turn, and then by the Continental Congress through the Revolution. He then reviewed the period from the close of this war to the advent of the Civil War in the 1860's, during which time paper money was issued by the individual state-chartered banks throughout the country, but none by the United States Government. To adequately finance the Civil War, the Government then started its printing presses in the production of "Greenbacks," and a new system of "National Banks" superseded the old. In the field of paper money in this country thus surveyed, the speaker suggested many interesting ways in which it might be collected as a hobby—by selecting representative specimens in special categories rather than just trying to get a specimen of every note issued, in the manner of a general stamp collector with spaces in an album to be filled. Among the many such categories that were mentioned were the following, all of which were illustrated with striking examples taken from his collection: (1) notes of unusual denominations; (2) notes with the signatures of famous people; (3) notes with vignettes signed by the engravers; (4) notes issued by the oldest known banks, as the Bank of North America in Philadelphia, chartered by Congress in 1781, and the Bank of New York, still in operation; (5) notes illustrating the evolution of engraving styles, from the very plain and sometimes crudes to the very ornate; (6) notes of special interest, such as the \$10 "DIX" notes of the Citizens Bank of Louisiana, suggesting the origin of the South's nickname of "Dixie"; and (7) notes mounted on the same page with die proofs of vignettes used on the notes. To these could be added a selection of counterfeit notes, of which there were many; devices and designs aimed to defeat the counterfeiters; and topical collections of various subjects, there being a great variety of designs depicted on the notes of the state banking era. All of the above were presented as ways of collecting paper money that might be carried on without any reference to stamp collecting. In the next and concluding part of his talk, to be given at our March meeting, the speaker promised to go into the matter of combining stamps and paper money, which is one of his major activities.

Meeting of March 9, 1955. Members present: Altmann, Blanchard, Brazer, Brooks, Finkelberg, Gates, Gros, Minuse, Rochlin and Wray. Our guests were Mrs. Gates and Joseph Schober.

At this meeting Dr. Blanchard resumed his scheduled talk on paper money. After a brief review of the ground covered in the first part, he discussed the subject from the standpoint of the stamp collector, showing how directly related stamps and paper money can be. He pointed out that in several instances in the beginning of our stamp history the bank note companies that produced the stamps made use of the very same dies that had been used previously for bank note or other work, a practice continued to some extent after the Bureau of Engraving & Printing took over. In addition to stamps with such *identical* designs, he said, there were many stamps with designs *similar* to those on certain notes, fully justifying the mounting of stamp and note on the same page. From his special collection combining stamps and paper money in this manner, Dr. Blanchard showed a few examples in various divisions of philately, some of them never having been publicly exhibited before. Space forbids the listing of all these illustrative combinations, but the following were some of the fields covered: (1) Locals; (2) Postmasters' Provisionals; (3) Regular U. S. Postage; (4) U. S. Essays; (5) U. S. Revenues, Documentary and Proprietary; (6) Private Proprietary Stamps; (7) "Tax Paid" Revenue Stamps; (8) Confederates. In addition he showed (9) Civil War Patriotic Envelopes with designs copied from bank notes, a note and a cover being mounted together, these covers, especially when postally used, being philatelic items that are now eagerly sought after. He suggested that bank notes could be advantageously used in many topical collections, a note and one or more stamps having similar designs being shown in juxtaposition. The speaker concluded by emphasizing that the field of paper money collecting is an extraordinarily broad one, having many facets of very great interest.

At the conclusion of this presentation it was suggested by several members of the group that the subject might well be written up in a series of articles for our JOURNAL.

Toronto Chapter No. 6

C. M. JEPHCOTT, *Chairman*

C. R. SHORNEY, *Secretary*

A meeting of the Toronto Chapter of the Essay Proof Society was held on January 31, 1955 at the home of Mr. Walter S. Bayley. Members present were: E. A. Banfield, W. S. Bayley, L. A. Davenport, A. E. Edwards, F. Jarrett, C. M. Jephcott, R. W. Lyman and J. D. Smart.

After the formal business of the meeting, a round table discussion was held on the proofs of New Brunswick. Several members exhibited proofs from their collection and many questions were raised concerning the Perkins, Bacon & Co. and the American Bank Note Co. issues. This was followed by a discourse on various phases of the postal affairs of this Province. All members present participated in the deliberations and the variety of the subject matter covered made this a most interesting evening.

At the conclusion of the meeting a delightful supper was served by Mrs. Bayley.

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*
70 University Place, New York 3, N. Y.

MEMBERS ADMITTED

- No.
831 Cone, Richard N., 606 West Liberty St., Vermilion, Ohio. (Dealer-Collector—Latin America.)
832 Moorefield, Mrs. Emily, 68 Bennett Ave., Long Beach 3, Calif. (U. S.; Penny Blacks.)
833 Tucker, H. J., Jr., c/o The Bank of Bermuda, Ltd., Hamilton, Bermuda. (Bermuda; British Honduras; Grenada; St. Vincent.)
834 Dillistin, William H., 443 East 39th St., Paterson 4, N. J. (Altered Obsolete Notes.)
835 Bogg, William G., Jr., c/o New England Stamp Co., 45 Bromfield St., Room 43, Boston 8, Mass. (Dealer.)
836 Green, F. C., 95 Cottingham St., Toronto 5, Ontario, Canada. (Newfoundland.)
837 Tallman, Francis G., Arabian American Oil Co., Ras Tanura, Box 704, Dhahran, Saudi Arabia. (Saudi Arabia; U. S. Plate Numbers.)
838 Hicks, George D., Box 156, Listowel, Ontario, Canada. (Canada, Small Queens.)
839 Sellers, Dr. David F., 710 Van Antwerp Bldg., Mobile 12, Alabama. (No specialty stated.)
840 Russell, W. H., 7 Vinton St., Melrose 76, Mass. (U. S. to 1869; British North America.)
841 Christopher, Paul P., 42 Yale Ave., Wakefield, Mass. (Stamp Dealer, Early U. S. Stamps, Essays & Proofs.)
842 Monge, Pedro, Fernando, 59, Barcelona, Spain. (Stamp Dealer.)

APPLICATIONS RECEIVED

- 843 Brenner, Herman M., 99-63—66th Ave., Rego Park 74, N. Y. (Covers.) By P. H. Thorp.
844 Karp, Louis R., 2214 Brighton Drive, Louisville 5, Ky. (No specialty stated.) By C. W. Brazier.
845 Richards, Howell H., Indian Mt. School, Lakeville, Conn. (U. S.; France; and General.) By T. F. Morris.
846 Bowen, Orville E., 3250 S. W. 22 Terrace, Miami 34, Florida. (U. S.; British North America.) By C. W. Brazier.
847 Rice, Edmund A., P. O. Box 48, Prospect Plains, N. J. (Anything Numismatic.) By J. J. Ford, Jr.
848 Bradfield, Elston G., P. O. Box 3491, Chicago 54, Ill. (U. S. Coins and Currency.) By G. B. Smedley.
849 Dignan, Alan, Q. C., 9 Burnhamthorpe Blvd., Toronto 18, Ontario, Canada. (Canada - Proofs.) By W. S. Bayley.
850 Kemm, Theodore, 915 West End Ave., New York 25, N. Y. (U. S. Currency.) By J. Blanchard.
851 Chilcote, Robert W., 706 Johnson Ave., Bedford, Ohio. (U. S. Currency.) By A. H. Higgins.
852 Osmun, C. Elizabeth, R. D. No. 1, Box 144A, Milford, N. J. (Obsolete Bank Notes and Proofs.) By A. H. Higgins.
853 Kenney, Richard D., 219 Mt. Holly Ave., Louisville, Ky. (Bank Notes; Coins and Currency.) By J. Blanchard.
854 Levin, Benjamin, 514 West Taft Ave., Bridgeport, Conn. (U. S. Currency.) By A. H. Higgins.

CHANGE OF ADDRESS

- 176 Barr, Jere. Hess, to 11 Howard St., West Lawn, Pa.
721 Binks, B. C., to 1311 The Crescent, Vancouver 9, B. C., Canada.
709 Bradley, Owen, to 87 Maryland St., Winnipeg, Man., Canada.
819 Copp, Dutton A., to c/o Construction Equipment Co. Ltd., P. O. Box 346, Edmonton, Alberta, Canada.
52C Costales, Eugene N., to P. O. Box 308, Garden City, N. Y.
532 Costales, Mrs. Viola G., to P. O. Box 308, Garden City, N. Y.
170 Fifield, Edson J., to 511 Fifth Ave., New York 17, N. Y.
81C Garner, John L., Jr., to 14000 Ventura Blvd., Sherman Oaks, Calif.
750 Hurt, I. L., to 44, London Road, Holmes Chapel, Cheshire, England.
4C Morris, Thomas F., to 19 West Drive, Larchmont, N. Y.
744 Rochlin, Phillip, to 336 East 18th St., New York 3, N. Y.
587 Spain, Cornelius W., to 280 - 46th Ave., St. Petersburg Beach 6, Florida.

DROPPED FOR NON-PAYMENT OF DUES

302	Adams, Milton A.	486	Nordstrom, G. C.
800	Cohen, Max C.	517	Okon, H. C.
414	Florey, Major Theodore C.	647	Queyroy, Edmund
567	Johnson, H. F.	471	Randolph, John W. F.
712	Licht, Lawrence C.	741	Rosende S., Hugo
801	Martin, W. F. B.	724	Schiller, Royal A.
791	Massey, Kenneth C.	688	Schmider, Henry R.

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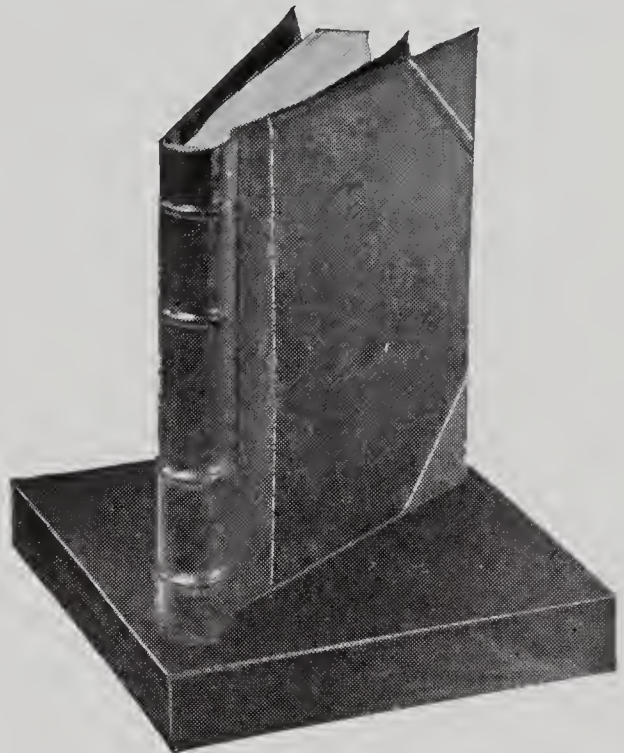
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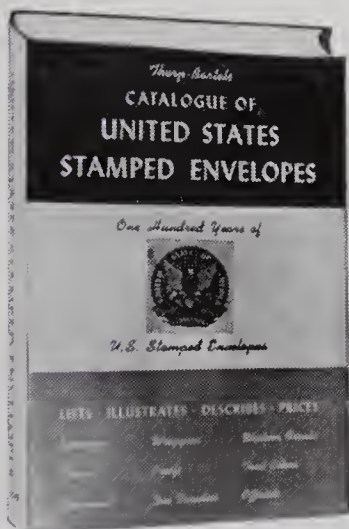
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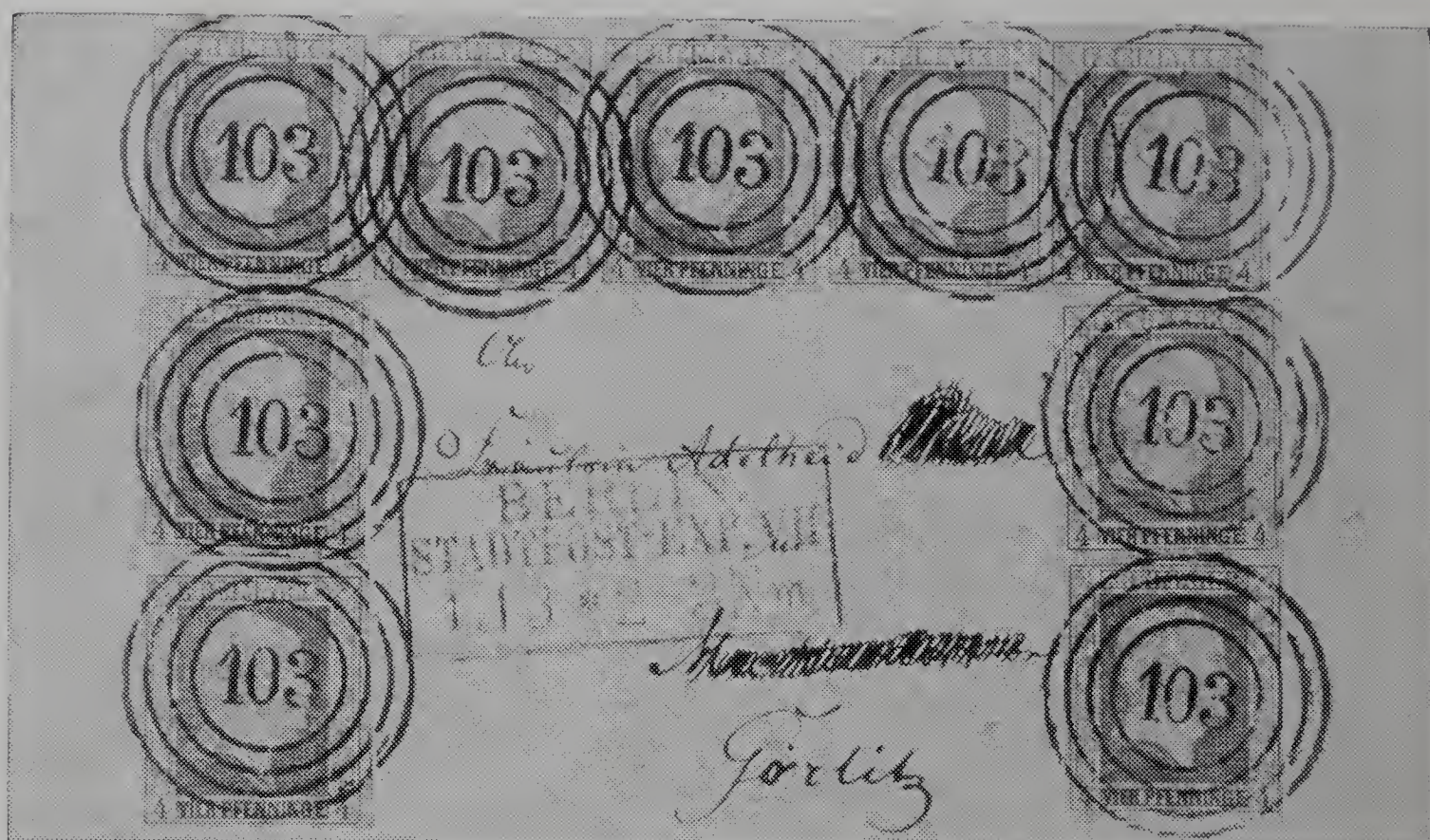
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